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D

dā

dā var. of the enclitic *do*. It may take one of the afxs. of address *a, na, ga, hale*; with the afx. *a* a euphonic *ǝ* is inserted: *amūām eikaqtana?* What is the matter with thee?

dā var. of the vocative *dada*, O my elder brother: *kaíña, dā; atc, dā, holado okotem senkena?*

dā syn. of *jā*, perhaps. It is added to prds., preceded by the enclitic *ge*, the copula being dropped: *tisina-doe hijugeda* or *tisindo hijugedae*, he may come to-day.

dā! (Sk. *dā*, to give) interjection, give; do give, please! It may take one of the affixes *a, ǝa, na, ga, hale*, etc., but *dāa* and *dāǝa* contract into *dā*.^{*} In very short requests it dispenses with the prd. *om*, and then stands generally as afx. to the d. o. In ordinary sentences it stands first and does not generally dispense with the prd. *om*: *dā! aṭa du, gomke; dā, sakia, huriṭaleka sunum omainame.*

dā Has. **daha** Nag. (Sk. *dā* to give, to produce, Croat, *daj*) I. sbst., (1) any kind of tuber, corn, or fleshy root: *baba bangtenj dahate, aṛatec asulena*, he who has no rice lives on tubers and potherbs. (2) the fresh, white core of the Phoenix *acaulis* and Phoenix *sylvestris* palms, which is composed of soft eatable fibres: *kita pūlere talamalaro kitadā namao*. (3) the honey-comb and

dā

grubs of any kind of bees (*nili, hurumsuku, dumbur, terom, repended*) or carpenter-bees (*daruuru*), or wasps (*tumbuli*): *tumbulikoā dā horocaba-akana, horlakedako*, all the grubs in the honey-comb of these wasps have become grown-ups, they have left their cells. (4) the eggs or grubs of any kind of ants: *muḷdā, harludā, haḷdā*. *Haḷdā* is further distinguished in *caḷlidā* or *horodā* grubs which become *haḷ*, ordinary red ants, when full-grown; *raḷmūdā*, grubs which become *raḷm*, larger winged red ants which do not fly; *kudidā*, grubs which become *sarasonokoḷ*, flying red ants: *caḷlidā, raḷmūdā, kudidāko utuia oṛṇ raḷmkoko utukoa*.

II. intrs., (1) of bees, to make a honey-comb or honey: *hurumsukuko dāǝa*. (2) of wasps and ants to lay eggs, to rear grubs: *tumbuliko oṛṇ bāriko baiakada, dādo aṛriko dūea; nindirko dāakada*.

dā-ṛ p. v., (1) to grow into a tuber: *alom urca, aṛrige dāoṛ; nādo kūḷ dāakana*, now the tubers are well formed. (2) to get or have tuberous or fleshy roots: *tuḷusanga dāoṛ*. (3) of palm trees, to get or have a white, eatable core. N.B. The p. v. form occurs also in the idiom: *kuṛamdāakan, kuṛame dāakana*, used of men, dogs and buffaloes in the meaning of broad-chested, he is broad-chested: *kuṛamdāakan sotako*

kūbko nirdaria, broad-chested dogs can run for a long time. The cpd. *dākuṛam*, *dōkuṛam* has the same meaning.

da trs., with *asār* as d o, to string a bow, to set the bow-string at the correct distance from the centre of the bow curve. In the ordinary bow of the Mundas the string must be so adapted that when the bow is actually strung but not yet drawn for shooting, the distance from the middle of the string to the middle of the bow is the breadth of one's hand plus the length of one's thumb, i.e., about 6" : *ama asār jiburjana*, *puragem dakeda*, thy bow is weak, thou hast strung it too taut.

da-go p. v., of a bow, to be strung : *purage daakana*, the middle of the string is more than six inches away from the middle of the bow, it is strung too taut ; *ama asār huringe daakana*, enamente tire piṭidotana, thy bow is strung too slack, that is why the string strikes thy (left) fore-arm.

da-n-a vrb. n., the excess in stringing a bow : *aēa asār dange dakeda*, *kuṭkuṭgiriakana*, he has strung his bow so taut that it has an altogether exaggerated curve.

da with *cêrê* as d. o., to ensnare or entrap a bird, especially a dove, partridge or quail, by means of a decoy bird. The decoy bird is generally blinded. The various contrivances used for the purpose are shown on Pl. V. and VI. : *cêrê datema ci?* Art thou going to catch birds by means of a decoy bird?

da-u rflx. v., to let oneself be caught by means of a decoy bird : *katikaḍle oraḍla*, *apia durko danjana*.

da-p-a *cêrê*, a decoy bird, itself formerly caught by means of a decoy bird : *dalen putamem asulkire ad etā putamkom datire*, *inj dapa putam sakioa*.

da-go p. v., to get caught by means of a decoy bird : *tisira apia durko dylenea*.

da-n-a vrb. n., (1) the extent of bird-catching by means of a decoy bird : *ne guturen durko dange dakedkoa*, *miado kae sarckja*, with a decoy bird he caught to the last the quails of this scrub-jungle. (2) the birds so caught : *hola danakodo sobenle jomkedkoa*, *tisira danako menakoa*.

da (Sinh. *dayā*, water ; Sk. *dah*, very deep water) l. subst., (1) water : *ju*, *māi*, *da* autem, *go* and fetch water, girl. (2) any liquid. In this meaning it is generally preceded by a noun denoting the particular kind of liquid then and there meant : *cāda*, tea ; *gamada*, rain-water ; *racada*, urine. (3) a drink, a light refreshment consisting of a drink with some food. *gomke nado dge nuleka*, *taēomte ranuī omapea*, let the master take his refreshment first, afterwards he will give you medicine. Note (1) the idioms : *garare da mena*, there is much water in the river ; *garare da banoa*, there is little water in the river. (2) the idiom in which the pl. *daiko* is used instead of *daḍunduko*, a poor man's meal : *dakope lelveda ic?* Have you taken your meal? (3) the idiom

da

used by the Kera-Mundas: kiminkira tisia *daki* namana, our daughter-in-law took a bath to-day. (4) the phrase *da nū*, denoting a supplementary game played in the game at tops before *seke* takes place. See *bāḍrainu*. (5) the idiom: ando *da*, *seigel*, *sobenam* *lelakada*, *aml* *cin* *jokaoa*, thou hast seen water, fire, and everything, can I be compared with thee? i.e., thou hast much more experience than myself.

II. adj., in the meaning of *daakin*, watery, containing water: *da mandim joma ci rukara mandi?*

II. trs., (1) to rain: *huragee dakedamente niula bibi ka hobaoa*, the rice-crop will be bad this year because it has rained too little; *dajadae*, it rains; *maran dajadae*, *dæ marajada*, or *maran dæ gamajada*, there is a heavy shower of rain, a downpour; *hoëodajadae*, *hoëo ad dæ gamajada*, or *hoëogamajadae*, there is a storm with rain. (2) to render a soft or semi-liquid substance thinner or more fluid, or too fluid, by adding water to it: *kaphi puragem dakeda*, thou hast made the coffee too weak; *masala ibila, danqeme*, the mortar is too thick, mix it with some water. (3) sometimes syn. of *ser*, to melt: *ne taraki dakeale mudambu baiiriia*, we will have this ear-ring melted and made into a finger-ring.

da-n rfx. v., to make oneself wet with water: *sunum banoa enamento ube danjancii nakikeda*, having no oil he put water on his hair and combed it.

da

da-go p. v., (1) to be mixed with water, to become thin or semi-liquid through the addition of water: *masala purage dajanamente mistriko ka baioako men*, the masons say that the mortar will not do because too much water has been added to it. (2) to be or to get covered with water, to be or to get under water: *soben loëon dagre*, when all the rice fields are under water. (3) sometimes syn. of *ser* to be melted. (4) fig., to turn into water, to become liquid. The Mundas believe that in old age the marrow of the bones becomes liquid, hence the weakness of old people: *katatumbul soben dajana*, *barsirmalekarena durumajā*, the marrow of my legs has all become liquid, maybe I will die in a year or two.

da-n-a vrb. n., (1) the amount of rain: *tisia danæ dakeda, misa jaked kae hasukeda*, it has rained the whole day without interruption. (2) the extent of getting under water: *soben loëonako danæ dajana karage ka dariqtana*, all the fields received such an amount of water, that it is impossible to work into mud so many fields. (3) rain: *tisia danæte gorako kae lebekeda*, to-day's rain has not softened the high fields. (4) the mixing with water: *ne keqhasa misa danæte ka loadjana, orq dulepe*, this earth for making tiles has not been made soft by being mixed once with water; pour more water on it.

dāan adj., used of the weather, threatening rain, rainy, looking as

da-arāgu

though it were going to rain : *senome*, *gomke*, *daangedax*, do start, sir, (if you want to avoid the rain), it is threatening.

**da-arāgu* Nag. subst., a premarriage ceremony, following immediately on the washing of the feet of the bridegroom's party, when those come to "see the girl", and declare that the omens they met on their way, were favourable.

The guests are seated on mats, facing East, the father of the groom or his representative occupying the first place to the right.

Two near relations of the intended bride take her and one of her girl friends into their arms as though they were little children and carry them from the house to the guests outside, being preceded by a man bearing a burning torch and followed by another carrying in the nets hanging from a *marārā* (carrying pole), on the one side a small earthen pot of rice-beer and on the other a *loja* (small brass bowl) of drinking water. They take up their position in front of the guests, facing them. All the guests stand up. Then the bride is given to the groom's father or to his representative who, taking her into his arms, presses her to his bosom, while her friend is similarly received by a close relative of the groom's father, to signify that the bride will henceforth be treated as a dear child by the groom's father and relatives, and that even here friends will be treated as

da-arāgu

friends by the whole family of the bridegroom.

After this one of the leading panches (counselors, or village elders) comes and addresses the guests as follows : "Examine our child and see whether she has no defect in foot, hand, eye, ear or anywhere. Should you later on send her away from your house even as one throws aside a worn out hoe or sickle, saying, 'we had not seen her properly', then know, that we will not accept that as right on your part."

This, as the Mündas say, is not said and done, as though the groom and his relatives had never before seen that girl, but only to show that in so serious a matter both parties must act with perfect candour and honesty. To emphasize this candid, frank and open proceeding, a lit torch is produced with the bride, as if to say : "We have brought a torch, to make up, as far as we can, for any defect of light, as we have nothing to hide and do not desire to hide anything. Then the groom's party, laughingly and jestingly do as though they were examining the bride's eyes and ears and hands, and lighthearted, but very decent, mirth reigns over the whole assembly.

After this a member of the village council, wearing a turban for the occasion, takes the bowl with fresh water from the net of the carrying pole, and pouring some of the water into a small leaf-cup, pre-

sents it to the bride (who all the while is kept in the arms of her future father-in-law), and says: "Give it to them." Then, if the girl agrees to the marriage, she presents the water to her future father-in-law. This act is considered a public declaration that she has no objection. On receiving the cup, the father of the groom asks her: "What kind of water dost thou offer me?" She answers: "Gold-like water (i.e., water as pure as gold)". Then he asks further: "Dost thou give me this water only to-day (i.e., out of fear of some one else, because thou hast been ordered to do so) or wilt thou give it to me always (i.e., remain in my house and consider me as thy father)? She answers: "I will give it to thee always". After that she presents a cup of water to the relatives of the bridegroom, and these ask her the same questions, she giving them the same replies. Thereby she publicly declares that she will always acknowledge them as real relatives and fulfil towards them all the ordinary duties implied by relationship.

Now someone else of the girl's village goes round and gives some of this water to all those of her village who are present. The Mundas say that all who have accepted and drunk of this water, declare themselves thereby witnesses that the girl has freely given her consent to the marriage and

that, in consequence, they oblige themselves to see to it that later on the girl's parents do not break the contract out of greed or any other insufficient motive.

Then the pot of beer is presented to the girl who offers it to the groom's father. This one fills a leaf cup, drops eight pice into it and offers it to the bride, who drinks the beer, takes out the coin and gives two pice to her girl-friend. The rest of the beer is then given to the groom's party.

Whilst this is going on, all present, men and women, sing the *arandi duran*, the marriage song (For the words, melody and musical analysis of this song see the Appendix to letter D).

Then the two girls are put on their feet and salute each of the guests, beginning with the groom's father or his delegate. Then they are carried back into the house. In some places they walk back.

In some places the groom's party gives four annas to the girl's co-villagers to buy beer or sweets, and whatever is bought is consumed by both parties. The groom's party must give also two pice to the bearer of the torch and two annas to the women of the girl's village for the singing of the marriage song.

After all this they are served with a meal of rice and pulse. It is not customary to offer meat on this occasion, because the marriage is not finally decided upon as long as the bride's parents and relatives

da-arāgu

have not visited in their turn the boy's parents and found that the omens met on their way were equally favourable. On the occasion of this return visit, when it has been attended by happy omens, a ceremony similar to the one above, takes place at the bridegroom's village, with some modifications, arising especially from the fact, that now the marriage is definitively settled. (1) The *da-arāgu* ceremony is postponed to the next day. Therefore immediately after the washing of the feet the guests receive a pot of rice-beer, then a meal of rice and pulse, after partaking of which they go to sleep. (2) At dawn, the next day, the groom's father calls together the village-elders and names a leader. This one now, taking a brass vessel on his left arm, as women sometimes do, calls out: "Come now let us gather potherbs for our marriage relations!" If the groom's father can afford to invite the villagers also to a meal, the leader announces this likewise, saying: "To-day we shall all of us, rich and poor, sit down and eat with our marriage relations." (3) The family of the groom then offers a goat to the guests. One of these holds it whilst another cuts off its head. Then the groom's mother washes the feet of these two men. The skinning, cleaning and cutting is done by the villagers. The liver and a small piece of the meat are chopped, packed into fresh leaves

da-arāgu

held together with bamboo pins, and are then baked in ashes, for a particular purpose to be presently mentioned. The rest of the meat is kept for the evening meal. (4) After the killing of the goat, the groom's father appoints somebody to take the guests for a bath to the nearest stream tank or pool. This one takes with him a large cloth to serve as a towel, a bundle of fresh twigs to serve as toothbrushes, and oil to anoint the hair and body. On their return from the bath, the groom's father orders the unmarried young men of the village to wash the feet of all the guests and then a pot of beer is offered to these. The groom's father takes the first leaf cup of this beer into the *adūq*, inner room, and offers it to his ancestors in order to obtain their blessing on his son's marriage. The rest of the beer is drunk by the guests alone. (5) About noon the ceremony of *da-arāgu* begins and is gone through as already described. The only slight differences are (a) that whilst the bridegroom is kept in the arms of the bride's father, an umbrella is held open over him; (b) that the bride's father offers to his future son-in-law, not only beer, but also some of the baked meat and liver mentioned above.

All these ceremonies show clearly, as stated under *arandi*, that the main purpose of the Munda's marriage is to strengthen the family by uniting two families into one.

This union is further enhanced and strengthened by the fact that both villages concur in witnessing and guaranteeing the contract. They also instance the remarkable fact that, to the primitive and illiterate races, the moral laws embodied in their customs appear more venerable than written codes do to civilized nations, and that they also exert over them a more permanent influence.

N. B. In the Hasada country the bride does not present water to her intended relatives. Therefore the first visit of the bridegroom's family to the bride's house is there called *kurilel*, not *davragu*.

da-au syn. of *dama*.

dab (II. *dhampnā* to cover)
I. trs., to cover a roof with tiles or straw, to thatch : *darinj keqte, kae darinjdo sauritee dabea*, those who can afford it cover their houses with tiles, those who cannot, cover them with thatch.

II. intrs., of clouds, to cover the whole sky : *rimbil tisia gotae dabkeda* ; *sobensa rimbil dabakana* ; *mārimārite rimbil dablena*.

dab-g p. v., to get covered with tiles or thatch, to get thatched : *ale hature soben ora keqte dabakana*.

da-n-aḥ vrb. n., (1) the cover of a roof : *miḍ danaḥ soben oṭanacabajana*, the whole cover of the roof (all the tiles or all the thatch) has been blown off ; *tambu danaḥre hisaboa, oraḥleka baiakana*, a tent is one of the things called *danaḥ*, because it is made like a house. (2) the

manner of covering a roof : *amaḥ danaḥ kū besgea, sarasorotanem dabkeda, nitireme*, thy way of covering the roof is unsatisfactory, thou hast put the thatch unevenly, spread out the thicker parts.

daba, dabi, daḥa (A. *dawā, dawī*, lawsuit, claim, pretention) I. subst., (1) a legal claim to, a title to, a right to : *ne loḥora aīnā dabire mena*, or *ne loḥore aīnā dabi mena*, I have a claim to this rice-field ; *nekan kajiko bicārmente amaḥ daḥa banoa*, thou hast no power to judge such cases. (2) vrb. n., the number of claims : *ne hoṛo bugin loḥoraḥko* (or *loḥoraḥkore*) *daḥae daḥajala, goṭa-haturenkolḥ tanāja uṇuḥṭana*, that man claims so many good rice-fields, that contentions arise with all the people of the village.

II. trs., to claim, to state what is due. N. B. Both the amount claimed and the person from whom it is claimed, stand as d. o. : *apukore hapatialeṇate lā alom daḥaḥa*, do not claim more than the share of thy forefathers ; *okil mḍsae ṭakae dabiḥadḥua*, the pleader claims a fee of one hundred rupees ; *deḥr̥̄t bar ṭeḥa caḥli, apiḥ simko aḍ baria meromkinae dabikedḥor*, the witchfinder stated that they had to offer in sacrifice two sheers of rice, three fowls and two goats.

daba-g, dabi-g, daḥa-g p. v., to be claimed : *moḍ sala hener rajaṭaria-kana mendo apiḥ antarleka lāte daḥaḥṭana*, a field requiring one maund of seeds is registered, but about three *antars* more are claimed.

dabə

dabə Has. (P. *dābā*, pressure) syn. of *arjaō*, *bajhaō* Nag. Also trs., to hit smth. in lifting one's axe, and so weaken one's stroke : *daru maṭanina taikena, nāṛīre hakēn dabəla*, or *hakete nāṛīna dabəla*.

daba-gg p. v., of the axe, to rebound on some resilient object without cutting it : *ruṛuṇāṛīna maṭana, hake kū lesera, dabagotana*.

dabāgaō, dabaō, dabgaō (II. *dabā-nā*) Nag. syn. of *lebed* Has., not however in the figurative meaning, cfr. *dabə* and *dān*. I. subst., figuratively, restraint, restraintment : *nī aṛa urulekagee taṭtana, jetan dabāō kae namjada*, he does what he likes, without restraint.

II. trs., (1) to press down : *busu ruṛuṇakana, darute dabāōepe*, the straw is loosely put, press it down with a heavy pole. (2) fig., restrain : to epe gertankom *dabāōdariakou ei*?

dabaō-n rflx. v., (1) to duck, to crouch, to lie low not to be seen : *kula lōrree dabāōnjana*. (2) figuratively, to restrain oneself : epe gertanking *taikena, gomkeṛ kajitekina dabāōnjana* ; *buru lele monekaḍ taikena, aputeṛ kajitee dabāōnjana*, he wanted to go to the fair, he gave up the idea at the instance of his father.

dabaō-g p. v., (1) to be pressed down : *no huṛina soṭate kū dabāōoa, maran daruto tenepa*. (2) fig., to be restrained : *aleṛ kajite kao dabāōoa*.

dabāraō (Sad. *dabrek*, to squat) trs. cans, to cause to crouch or lie low not to be seen : *kuṛiḍ soben*

dabpaken

simkoc dabāraōkeḍkoa.

dabāraō-n rflx. v., to crouch, to lie down not to be seen : *kuṛiḍa borote soben simko dabāraōnjana*.

dabāraō-g p. v., to be caused to crouch : *kuṛiḍa borote soben simko dabāraōnjana*.

dabdaruṛu (II. *dharḍharānā*, to flutter ; Or. *dabḍubrnā*, to sport about) trs., of fowls, cats, etc., to knock against things while flying or jumping about : *ne pusi sobenac dabdaruṛukeda*.

dabdaruṛu-n rflx. v., to fly or jump about knocking against things : *namoraṭan sirako dabdaruṛuna* ; *pusi eṭuṭi lellīree dabdaruṛuna*.

dabdarurutan adv., knocking against things : *saborṛa borore sim dabdarurutane apira* (or *rikana*).

dabḍub, dūb (Sad.) I. subst., a piece of couch-grass (*Cynodon dactylon*, Pers. ; Gramineae) given in token of the transfer of ownership, by the seller of a bullock or buffalo to the buyer. Should the latter later on break the bargain, he has to pay a fine of 1 R. 1 As. to the seller.

II. trs., to give, or to give and receive, a piece of couchgrass in token of the sale of a bullock or buffalo. The subj. is generally in the d. : *uṛi akirinajana ?—dūbkeḍakiṛ*.

dabi var. of *daba*.

dabi, dabi-jan sl.st., the shoulder-blade of an animal.

dabpa bagel, dappa-bagel var. of *dhabpabagel*.

dabpaken, dappaken var. of *dhabpaken*.

dabr̥u

dabr̥u, dabr̥uḷ, dabūr̥u, dabūr̥uḷ trs., to calm, to quiet down.

dabr̥u-n, etc., rflx. v., to calm oneself.

dabr̥u-u, etc., p. v., to become calm, to get calmed : *tisiagapa en balu hoṛo dabūr̥ujana*.

dabū Has. (II. *dabānā*, to press, to repress) I. subst., the act of pacifying : *janaō nekagekiā eperana, inkiamente dabuge banoa*, those two always quarrel with each other, nobody pacifies them.

II. adj., with *kaji*, conciliatory words : *dabū kajiā kajikena, anado aialōkiā eperajana*.

III. trs., to restrain, stop, appease, pacify quarrelling people : *dabūked-kiāae*.

dabū-n rflx. v., to cease quarrelling : *aīā kajite kako dabūntana*.

dā-p-abū repr. v., to interfere conciliatingly in each other's quarrels : *ne ṭolaren hoṛoko eperana hobajan-reko aīungopoda, kako dapabua*, the people of this hamlet, when there is a quarrel raised in their midst, hear it without objecting, they do not try and make peace. Also used substly. : *nikure dapabū mena*, they stop each other's quarrels.

dabu-gō p. v., of quarrelling people, to get restrained, appeased : *am kajilerejāko dabugoa*.

dā-n-abū vrb. n., (1) the extent of pacification : *danabūi dabūkedkoa, eperana êṛēpareijana*, he interfered so as to stop (ltly., to extinguish) the quarrel altogether. (2) the interference in order to stop a quarrel : *misa danabūtege sobenkoe hapek d-*

dā-caban

koa, he had to interfere only once to make them all silent. (3) the restraining or conciliatory words : *iniā danabū sobenko manatiāa*, when he interferes all listen to him.

dabuaō (Sad. *dabuack*) syn. of *eger, eraq*, which see. Note the idiom : *miad seta dabuaōked!ea*, a dog came and barked at us.

daca (Sad. *dajā* or *daca* ; II. *dhadhachar*, the unlucky letters) I. subst., a mark of reserve, any sign warning against trespassing on fields, forests or private roads. The Mundas generally insert some straw or thatch grass into a split stick and put it on the land to warn others against trespass.

II. trs., to reserve by such a sign : *doba, uli, saūrī, birko dacatāda*.

dacī-g p. v., to be reserved by such a sign : *bir dacaakana*.

dā-n-acā vrb. n., (1) the number of such reservations : *danacako dackeda, loṇoqarīre saūrī dōmente miad jaked ari begar dacate banoa*, they have put up such a number of signs of reservation that there is not a single rice field ridge without its sign to reserve the thatch-grass. (2) the putting up such a sign. (3) the sign put up : *misa danacado urīgupihonko tudgirikeda, eṭa som-teko dacaakada*, the first time a sign of reserve was put up, the cowherd boys pulled it down, it has been put up again.

dā-caban syn. of *balaccaban, lolopotocaban, cabanamen*, rflx. v., to feel unduly proud of what one has done or does.

daca daca

dacina

daca-daca Nag. **dacana-dacana** Has. 1^o of horses, var. of *dacaldacal*. 2^o of men, fig., in displeasure, as follows: I. abs. n., the habit of running about, of being always on the move, v. g., as a girl who goes to all markets and fairs: *inia dacadaca janao nekagea*.

II. adj., having such a habit: *dacadacaku* kuriko manditutuko ronagobaraea, laditadci ne ora en orako senbara, women who always run about often let the food burn; when they have put it on the fire they run about to this house and to that. Also used as adj. noun.: *dacadacako* kamire juki kako omea, senbarare inkua mon purage daaruua, such people do not put energy in their work, their mind is busy with the idea of running about.

dacadaca-n, *dacanadacan-en* rfx. v., to indulge that habit: *sinagiburae dacanadacanenjana*.

dacadaca-o, *dacanadacan-o* p.v., to acquire that habit: *en kuri puragee dacadacajana*.

dacadacatan, *dacaleka*, *dacanadacatan*, *dacanaleka* adv., with *senbara*, same meaning as rfx. v.: *en horo dacanadacatanene senbaratana*.

daca-daca, **dacal-dacal**, **dacana-dacana**, **dacol-dacol**, **dacu-dacu**, **dacul-dacul** trs. caus., to put a horse at a gallop, so that its *dacol*, tuft of hair on the forehead, flies up and down: *sadome dacanadacanlila*.

dacadaca-n, *dacaldacal-en*, *dacudacyn-n*, etc., rfx. v., of a horse, to shake its head so that the tuft on its forehead flies up and down:

okoëa sadom dacudacynntana?

dacadaca-o, *dacaldacal-o*, *dacudacu-y*, etc., p.v., of the tuft on a horse's forehead, to fly up and down: *can-diakanate sadom nirjare dacol dacanadacanao*, when a horse runs having its forelegs tied together, its tuft flies up and down.

dacadacatan, *dacaleka*, *dacaldacaltan*, *dacilleka*, etc., adv., with *nir*, to gallop: *sadom daculdacul tane nirtana*.

dacukendacuken, *dacalkenlacalken*, etc., adv., with *nir*, denotes an intermittent flying up and down of the tuft: *sadomko canlitia dacanaken-dacanake ne niraujada*, they have tied the forelegs of the horse, it comes running a few steps at a time.

dacana dacana, **dacanaleka** var. of *dacudaca* in both meanings.

da-câci Nag. syn. of *siraëcâci* Nag. *dasiraë* Has. sbst., *Motacilla melanope*, the Grey Wagtail.

da-cêrê sbst. any aquatic bird: *dacêrêko raba'teko leluru noa*.

dacina (Sad. *dacna*) sbst., a bull: *miad dacinale kirinakaja*.

***Jacina** (Sk. H. *dikshinā*; Sad. *dachinī*, fee to a Brahmin for performing religious ceremonies) I. sbst., promise of the sacrifice of a quadruped or human being: *agomreo, nambonagareo dacina hobaoa*. In the case of a human being, *dacina* is used not only of the promise of a human sacrifice, but also of the giving up to a bonga of someone whom one does not want, or not dare, to kill oneself, leaving the task of killing to the bonga.

dacol

dadai

This is done by throwing on that man a grain of pearl-rice whilst saying mentally to a bonga: "I deliver thee this man". It is believed that, after that, the man cannot escape his doom except if he cut with his plough through the embankment or ridge of a rice field belonging to the one who has delivered him up. Hence the custom of Mundas in the service of a zamindar: they always take care, on the first day of sowing, to cut once with their plough through one of the ridges.

II. trs., (1) to promise the sacrifice of a quadruped or human being for obtaining a favour: upunia katatenko aḍ hoṛokoko *dacinakoa*, simkolo kā; ne hoṛo merontee *dacinaṛkada* (or merontee nambora-gaakada), he promised an (undetermined) goat in sacrifice: rajako oṛo Raēko hoṛokoko *dacinakoako menea*, it is said that kings and members of the Rae caste make promises of a human sacrifice. (2) to deliver up a man to be killed by a bonga.

dacina-ṛ p. v., (1) of a human being or a quadruped; to be promised in sacrifice: merom *dacina-akana*. (2) of a man, to be delivered up to a bonga to be killed by him.

dacol, dacola (Sad. *daca*, *daclā*; P. *daghal*, long and tangled herbage) sbst., the tuft of long hair hanging on the forehead of a horse.

dacol-dacol var. of *dacqḍacq* (of horses only).

dacṛ-dacṛ var. of *dacqḍacq* (of

horses only).

dacul-dacul var. of *dacqḍacq* (of horses only).

daja (H. *dādī*) syn. of *bañ*, I. sb.t., senior brother, senior brother-in-law, senior cousin, senior cousin-in-law. It is always used as vocative of address instead of *bañ* and in Has. it is used only as vocative of address, except by juniors speaking together of their *bañ*: *dada hijutana*, our elder brother (or senior cousin) is coming. With the p.s. affixes *ṛ*, *m*, *te*, etc., instead of *bañṛ*, *bañm* etc., *dada* is used only in Nag. Even in the Siripati dialect they do not say *dadai ṛ*, but *bañṛ* or *añña dada*.

II. intrs., in the indet. ts., with inserted prnl. ind. o., to address someone by the term *aala*, to call smb. senior brother, senior brother-in-law, senior cousin, senior cousin-in-law, i.e., to have him as senior brother, etc.,: *dadaaiṛ* or *dadāi-aiṛ*, *dadāiam*, *dadāine*, etc. This construction is used everywhere since *bañ* is never used as vocative of address.

dadai Has. (H. *ādat dālnā*, to get used to) syn. of *dhadhaḍ* Nag. 1^o syn. of *sājal*, I. abs. n., the consciousness of being over-indulged: ne honkore *dadāl* mena.

II. adj., over-indulged: *dadāl* honko iskulreko ṭaṅkaoa, spoilt children will be all right if they be put o school. Also used as adj. noun: *dadālko* iskulte kulta-kope.

III. trs. caus, to over-indulge:

dadal

dača

honkom *dadāljadko*, jetana kako acuna.

dadāl-en, rlx. v., to act like one spoilt or over-indulged: *sajai kā namotanraṭee dadālentana*.

dadāl-q p. v., to get accustomed to follow one's whims because never punished: *lōlōsokekoro honko dadāloa*, when one pets children they will get spoilt.

dadāloge adv., so as to spoil, so as to give the consciousness of being over-indulged: *dadāloge honkom aṛadīlkeḍkoa*.

2^o syn. of *bubukaō*.

dadal frequentative of *dal*, intrs., to be in the habit of beating people with sticks, to be a violent man: *en hoṛo dadala*.

dadalni noun of agency, one who is in the habit of beating people with sticks; a quarrelsome and violent person: *dadalkelq kale dubtiṛaguna*.

dadāni var. of *dadini*, *dadni*.

daḍ-dud Nag. var. of *dāḍdēḍ* Nag. *dāḍdūḍ* Has.

dadi Nag. feminine of *baṛ*, like which it is constructed.

dadni, **dadni**, **dadāni** (P. *dādnī*, money advanced towards provision of goods) I. sbst., earnest money for work, i.e., part of wages paid in advance: *moḍ candura dadniṛ aukeda*.

II. trs., (1) to pay as wages in advance: *ne Baṛgali moḍsae ṭakae dadnikeda*. (2) to pay to smb. a part of his wages in advance: *daru haḍmente mōṛe jurī dadnikedkoa*, he engaged five

couples of sawyers giving them money in advance.

dadni-n, *dadnirika-n*, etc, rlx. v., to take earnest money for work: *kale dadnina*, *roka paṛsatele sena*, we will not take any earnest money, we will go and work for wages to be received then and there.

dadni-q, etc, p. v., (1) of money to be spent as earnest money for work: *arkasiakore cimin sae ṭaka dadniakana*? How many hundreds of rupees were distributed as earnest money amongst the sawyers? (2) to be given part of wages as earnest money: *moḍhisi arkasiako dadniakana*.

da-ḍuku Nag. syn. of *partapurta*, sbst., white leprosy.

da-ḍundu 1^o used only of poor people, I. sbst., always in the pl., a meal: *daḍundukope* (or *ḍakope*) *lelkeda ci*? Have you taken your meal?

II. trs., to give a meal *daḍundukedkoale*, *en taḥomteko senojana*.

III. intrs., to prepare one's meal, to take one's meal: *daḍundukedape ci*?

daḍundu-n rlx. v., to take one's meal: *daḍundunjanape ci*?

daḍundu-q p. v., cf a meal, to be prepared; also sometimes, to be taken: *daḍundujana ci aṛrige*?

2^o collective noun, the cooking work: *baḥabaḥa kuṛiko daḍunduregeko aṛuba*, *piṛira miado kako kamia*, slow women spend the whole day over their cooking and never work in the fields.

dača (H. *dayā*) I. abs. n., merey,

dačq

dač-doč

pity, compassion : honkore ama *dačq* banoa? Hast thou no pity for the children? *dačq* kako namkeda, they were shown no pity.

II. adj., merciful, compassionate : *dačq* hořo, (also *dačq* hořo).

III. trs., (1) to show pity to smb. : dukuree *dačq*kedleca. (2) to give smth. out of pity to smb. : mōre takac *dačq*kedleca.

IV. intrs., (1) prsl., to show pity, to be merciful : isu dināte *dačq*adoe *dačq*atana, mendo hořoko kako gunjada, he is merciful for a long time already, but people are not thankful for it. (2) imprsl., to be moved to compassion ; to feel pity : niku daku lelte *dačq*ajqina.

da-p-ačq repr. v., to have pity on each other : *dapačq*ape. Also used as abs. n., adj. and adj. noun. : apere *dapačq* mena ei banoa? niku kūh *dapačq* hořoko ; niku kūh *dapačq*ako.

dačq-q p. v., (1) to be given out of pity : mōre takac *dačq*ajana. (2) to be given smth. out of pity : mōre takale *dačq*ajana.

da-n-ačq vrb. n., the extent of pity : *danačq*ac *dačq*akedkoa, rinagadipili purā hořoko kařii omađkoa, he showed them such mercy during the famine that he gave them a number of loans without interest.

*dačq*ate adv., out of pity : mođhisi takac pāica *dačq*atee namkeda.

dačq, *dačq*-*dačq* Nag. (H. *dā'* en, the endless chain of threshing bullocks ; Or. *dačq*doérnā, to be very long or tall comparatively to breadth) var. of *dočq* Nag. Has. and *debeđdebeđ*,

which see.

dačq-*dačq* 1^o Nag. Has. intrs., to remain for a long time in a dying state, gasping for breath : setaātee *dačq*dačqatana ; negee gojoac *dačq*-*dačq*atana, he will die presently, it is long since he is gasping for breath. *dačq*dačq-gq p. v., same meaning.

*dačq*dačqatan adv., (1) modifying *sačq*ad, to gasp for breath in the throes of agony. (2) fig., modifying *kū*, syn. of *dalq*dalqatan *kū*.

2^o Nag. jingle var. of *dačq*.

dačq-*mačq* (H. *dayā-mayā*) jingle of *dačq*, same meaning and same construction, but without vrb. n.

*dačq*an adj., merciful, compassionate.

dačq-*dočq*, *dāčq*-*dôčq*, *dačq*-*dočq*, *dāčq*-*dôčq* (Sad. *dačq*-*dočq* ; H. *dāčq*-*bāčq*, on the right and left) I. intrs., (1) of a wingless arrow, to fly swaying right and left : toťe *dačq*dočqatana, ilbēstape. (2) of a bird, v. g., when hit, to fly swaying right and left : putam toťedarmaruađlenci cupađsatee *dačq*-*dočq*kedda.

*dačq*dočq-n, etc., rflx. v., of birds, same meaning : cupađsatee *dačq*dočqajana.

*dačq*dočq-q, etc., p. v., of a wingless arrow, same meaning : toťe *dačq*dočqatana.

*dačq*dočqatan, etc., adv., '(1) modifying *senq*, *apirq*, *rikanq*, of a wingless arrow : toťe *dačq*dočqatan *senq*atana, (2) modifying *apir*, *rikan*, of a bird : cêřê *dačq*dočqatan *apir*jana.

II. also used with the affix *idi* in the same meaning, in the a., rflx. and p. voices : aina toťe *dačq*dočqidijana ; miad cêřê hanaťtee *dačq*dočqidi-

daëmo

daga-daga

keda, ducloëidinjana.

daë no (A. *dāim*, always) trs., to do smth. daily, to settle that smth. will be done daily : *netākore pītiko daëmokeda.*

daëmo-n rfx. v., to do smth. daily : *nūdo ili nū alom daëmonale metāia, kae patia, we told him not to drink beer everyday, he does not listen to us.*

daëmo-o p. v., to be got daily, to be done daily, to undergo smth. daily : *bilaiti horokomente jilu daëmooa ; tisinagapa iro daëmoofana ; gel mātāete ruaina daëmojana.*

daëmo, daëmoge adv., daily : *daëmoge senme.*

daëmorā adj. of an inan. c., everyday, usual : *daëmorā kamige kamitiratana, it is to my everyday work that I am going.*

daëmoren adj., of a liv. bg., who does smth. daily.

daëmoni, daëmoreni noun of agency one who does smth. daily : *niku naōako ci daëmoko ? Are these new people or people who come daily ?*

dāg, dāga, dāgha (Or. *dagā* or *daghā* ; P. *dāgh*) I. subst., a stain, a smudge, a blot : *ne lijarā dāg tikilere coṭaōoa ci kā ?*

II. adj., stained, blotted, smudged : *dāg lijakō tikikeda.*

III. trs., to stain, to blot, to smudge, to smirch : *cināte lijam dāgkeda.*

dāg-en, dāga-n, dāgha-n rfx. v., to stain or let stain oneself or the cloth one is wearing : *Malarā kodate molonaree dāganjana ; seaite sonqe dāgenjana.*

da-p-āg, etc., repr. v., to stain or

smirch each other : *phagudipili pecē-kateko dapāga.*

dāg-o, etc., p. v., to get stained, smudged, blotted : *cikan sunumte ne lija dāgjana ?*

da-n-āg, etc., vrb. n., (1) a stain : *misa danāgdo sabūnte giṛijana, a first stain was removed with soap.* (2) the number or extent of the stains : *ne lija danāgako dāgakeda ranbora busura toroete tikikedreo kā sonjana, they stained this cloth so much that even when it was boiled with Phaseolus ashes, the stains did not come off.*

daga, dagabaji (Sad., P. *daghābāzi*, deceit, imposture) I. subst., difficulties caused by the non-fulfilment of a promise : *iniā kajite dagale namkeda.*

II. trs., to put smb. in difficulties by not fulfilling a promise : *Soma dagakedlea, enamente hitale banjana, Soma falsely promised us seeds, therefore we did not buy any and now we have none ; kupulko somār-hulanale senako menla, sanicārregeko hijujana, enenkate purako dagakedlea.*

da-p-aga repr. v. to put each other in difficulties by not keeping promises : *apanapana karār puraōeben, aloben dapaga.*

daga-o p.v., to be put in difficulties by smb. not keeping his promise : *apea kajite dale dagajana.*

dagabaji var. of *daga*, but used also as adj. and adj. noun.

daga-daga, daga-daga, danga-danga, dangar-dangar, dingir-dingir, dongo-dongo, dongoh-dongoh,

daga-daga

dagar

donagor-donagor, (Sk. *dah*, to burn ; H. *dagdagānā*, to burn brightly)

I. subst., a blazing fire : *sōlbirre donagodonago lallena*, high flames were seen in the reserved forest.

II. adj., with *senagel*, same meaning : *dagadaga senagelre sim rōijē*.

III. trs., to cause a fire to blaze brightly : *busu haūrkedēi senagelbu dagadagaēu* ; *roṛ busuko dagadagakeda*.

IV. intrs., to blaze, to burn with a bright flame : *senagel dagadagatana*. *dagadaga-ḡ*, etc., p. v., to blaze : *senagel tojōnre rōṛ busu dagadagaoa*. *dagadagatan*, etc., adv. with *jul*, *lō*, *leṭḡ*, with a bright steady flame.

daḡgarleka, *diḡgirleka*, *donagohēka*, *donagorleka* adv., same meaning.

daḡgarken, *diḡgirken*, *donagohken*, *donagorken*, etc., adv., of fire flashing up once.

daḡgarkendaḡgarken, *diḡgirkendiḡgirken*, etc., adv., with a bright intermittent flame.

daga-daga (Sad. *dogdaga*) I. subst., of peacocks, turkeys, etc., the unfolding of their tail : *pirusimkoḡ dagadagam lelakada ei* ?

II. trs., of the same, to display their tail : *marḡko caḡlom kūḡ niralgeko dagadagaēa*.

dagadaga-n rflx. v.,* same meaning : *miaḡ marḡ dagadaganjana*.

dagadaga-ḡ p. v., of the same tails, to be displayed : *caḡlom dagadagakana*.

dagadagatan adv., with unfolded tail : *pirusim dagadagatane senbara-jada*.

da-gaded subst., Mongotia immer-

sa, West ; Algae,—a filiform sweet water alga. It is near the surface in daytime and is said to go under at night, according to the Mundas, in order not to be eaten by the hares : *gaded kulaē jomea*, enamente aīub-dipīli ḡumbuīoa. A handful of this alga and a handful of *hadapoṭa* (*Spermacoce hispida*) roots are boiled in a pitcher. the fumes of this, when inhaled, are believed to kill tooth worms.

da-gaḡ subst., Itly., water sore. They distinguish two kinds, the simple *dagaḡ* and the *pundi dagaḡ*. The first is the furuncle or ordinary boil, the second is the carbuncle. They use the following two remedies against them. The roots of *horobō* (*Lygodium flexuosum*, Sw.; Schizaeaceae) and of *kantaurḡ* are mixed with whatever roots or tubers they find in the stomach of a porcupine (*jiki* ; the contents are simply called *jikiḡoṭa*). All these ingredients are pounded together and then fried in *koronj* oil. After it has hardened, it is broken and thoroughly ground by means of a chisel and once more fried in a little oil and applied on the boil or carbuncle. The other remedy used is rosin of the sal tree (*Shorea robusta*) dissolved in clarified butter and washed over and over again in clean water until it has become quite clear. Then it is rubbed on the sore. This mixture, if eaten, is said to act as a deadly poison.

dagar subst., an extensive low rice

dage

field which requires at least one maund (80 lbs) of seeds.

dage poetical form of *dā*, sbst., water : *dāridagedore* nānjedjana, the water of the village spring is exhausted.

dagi I. adj., stained, blotted.

II. trs., (1) syn. of *daga*, to stain, to blot. (2) syn. of *cinha*, to mark with a sign, to put a mark.

dagi-g p. v., (1) to get stained, blotted. (2) to be marked with a sign.

dā-ginil syn. of *garaginil*, sbst., a high bank against which a river butts and takes a sharp turn.

dagiri gedan gedan tā, giriḍā gedan gedan tā imitative description of one of the rhythms of the *dulki* drum during a *jadur* dance.

dagiri giriḍa ikiri giriḍa giriḍa (twice), imitative description of the rhythm and sound of the *dulki* drum during a *ṭharlāsua* dance.

dagul-dagul (Sad.) **agul-dagul, hagul-dagul** the diminutive of which is *duguldugul*. Cfr. *dacol*. I. sbst., long shaggy hair over the whole body : *taramara setakore daguldagul mena*.

II. adj., with long, shaggy hair over the whole body : *daguldagul setako purasa kako leloa* ; *birmindi daguldagulgea*.

daguldagul-en rlx. v., of animals, to walk about or run shaking their long, shaggy hair : *tagukulako nirjareko daguldagulena*.

daguldagul-g, p. v., of long hair of animals, to shake or be shaken : *buṛi kotakore ub daguldaguloa*. N. B.

dahina

The pf. past is always syns. with *daguldagulgea* : *alea miad seta daguldagulakana*, *bariadokina harcondedagea*, one of our dogs is long-haired and two are thin-haired.

daguldagultan, dagulleka, dagulken-dagulken, etc., adv., modifying *sen*, of animals, to walk or run shaking their long, shaggy hair : *bana dagullekac senea*.

dā-gūr, dā-gūru sbst., liquid molasses, syrup : *dagūru ne piṭikore kirina kā namoa*.

daha-kobi, dāha-kubi var. of *dākobi*.

dā-hanaṭina, dā-hapaṭina sbst., the separation of a river in two branches, in entrd. to *dāniliṇa*, the confluence of two rivers : *dāhapaṭina latarro garacirmaḍ mena*, below the branching off of the river there is an island in its bed.

dahi (Sk. *dahi*, thick sour milk) sbst., curds of milk out of which the butter has not been extracted, in entrd. to *mahi, mṛthā*, butter-milk. In songs it occurs in the derivative *daileka*.

dahikal, kabra dahikal (II. *dayal*) sbst., (1) generally syn. of *cepo*, the Magpie-Robin, *Copsychus saularis*. (2) in some places, syn. of *raṇṇi*, the White-browed Fantail Flycatcher, *Rhipidura albifrontata*. (3) in some places, 'syn. of *daldali*, the Redstart, *Ruticilla rufiventris*. The first is *marara dahikal*, the two others are *huṛiṇa dahikal*.

dahina, daina, dahinte, dede (H. *dāhinā*, the right hand) interjection, more to the right. This is the usual

da-horo

dagi

call to ploughing cattle to make them keep closer to the preceding furrow, in entrd. to *naõ, bābz*, more to the left.

dahina, daïna intrs., Itly., to call *dahina*, i.e., to plough too much to the left, leaving a strip unploughed between two near furrows, so that one has to shout *dahina* to the bullocks, in entrd. to *načalgara*, to plough twice the same furrow; *harpanti*, to leave an unploughed strip everywhere between the furrows: *midtaredoe dahinakeda, etasaree načalkedi*, in one place he left a narrow strip unploughed, in another he passed a second time in a furrow.

Note the phrase: *dahinare joraine*, put (this bullock) to the left side of the yoke, i.e., to the side where it will have to obey the call: *dahina: dahinare joraine, bābare kae itua-kana*.

dahina-n, daïna-n rlx. v., of ploughing cattle, to go too much to the left: *ne urj dainantana*.

dahina-q, daïna-q p. v., of a field, to be ploughed with unploughed strips between some furrows: *ne goṛa hanrenare dahinajana*.

da-horo sbst., a river turtle, *Trionyx* sp., in entrd. to *pirihoro*, a land tortoise.

da-husir syn. of *lečorqhusir*, sbst., *Sopubia delphinifolia*, G. Don; Scrophulariaceae,—a tall, erect herb of moist places, 3-4' high, with finely cut opposite leaves, and a nice, funnel-shaped, white flower, dark-spotted inside.

daï (Or *Sad*.) syn. of *aji*, except in the vocative where *aji* is used for grandmother, I. sbst., elder sister, and also elder female cousin of any degree, when the speech is between relatives, in entrd. to *missi*, elder or younger sister. N. B. *Daï* is always used as vocative of address 'o all elder sisters, all elder sisters-in-law (elder brother's wife, husband's elder sister, wife's elder sister, wife's elder brother's wife) and all senior cousins. Whenever a woman is called *daï* by one of a married couple, she is so called also by the other. *Daï* with the pos. affixes *iq, m, te*, etc.: *daïiq, daïm, etc.*, is much less used than *ajiq, ajim, etc.*; it is without pos. aff. when juniors speak amongst themselves of their common *daï: daï hijutana*.

II. intrs., in the indet. ts., with inserted ind. o., to call smb. elder sister, etc.: *daiaiaiq, daïtqiaiq*, I call her elder sister; she is my elder sister or elder cousin. This is replaced by *hiliaiaiq* to denote relationship by marriage.

daïbi (II. *debī*, goddess) a lj., with *raja*, divine king, occurs in the Asur legend as address to Singbonga: *sirmare Singbonga, daïbi raja*.

daïd and **daïd-maïd** variants of *dhaid* and *dhaidmaid*.

daigi, daïji (Sk. *tyāgī*, leaving, relinquishing) I. sbst., a present given by the wife's parents or other relatives to a married couple in need: *daigikiq namkeda; miaq urj daïgiñ namkja*, he received a bullock as *daïji*.

*This word is used only of substantial presents in money or one or more bullocks. Often when the price asked for the bride has been heavy, the bridegroom seeing that it will be difficult for him to keep house, will, on the day of marriage, without saying anything, not touch the food which is given him, then nobody eats, as nobody will begin before him. This is called *hatikedae*. The meaning of this conduct is at once obvious to the bride's parents, who either present him a tuft of couch-grass, which means that they will give him one or more bullocks, or they will ask him how much he is in need of and promise to give it. The gift which follows this promise is a *daigi*. But *daigi* may still be given later on whenever the wife's parents see that their son-in-law and daughter are in difficulties. The higher the marriage price has been, the more help may be expected from the wife's parents. In Singbhum, where the marriage price is very high, it is the custom to restore it altogether little by little, even adding to it if need be.

II. adj., given as *daigi*: *daigi uri, daigi taka*. Also used as adj. noun: *ne uri kale kirinalja, daigi daa*, we did not buy this bullock, we got it as *daigi*.

III. trs., to give as *daigi*: *miad urile daigikja; miad uribu daigiaia*.

da-p-aigi repr. v., to have the custom of giving *daigi*: *ape jatirepe dapaigia ci ka?* Also used sbstly.:

saehkore dapaigi mena ci lanoa?

daigi-p p. v., (1) to be given as *daigi*: *miad arara urikina daigijana*.

(2) to receive a *daigi*: *honara mod arara uri daigijana*.

da-n-aigi vrb. n., (1) the amount of *daigi* given: *danaigii daigikedkoa*, *honara parted mimid ararae omkedkina*, he gave so much *daigi* that to each son-in-law he gave a yoke of bullocks. (2) what is given as *daigi*: *Sotobarama danaigiko sobentareko palaajana*, the bullocks given as *daigi* by the old Soto, have all prospered. Also used adjly: *miaddo kumahonjarteana danaigi uri ad miaddo apuhonjarteapi menaia*, there is a bullock given as *daigi* by the uncle of his wife and one given by her father.

dail-ara (Sud. *dail sag*) sbst., the cultivated form of *Portulaca oleracea*, Linn.; *Portulacaceae*,—an annual, erect, succulent herb. Its wild form, a diffuse herb common on waste ground, is called *urialaara*. Both forms are used as potherbs.

dalleka poetical form of *dahileka*, like curds, used as parallel of *toaleka*, like milk, both terms being applied to very good, very fertile fields:

Nengameko bugina ci, salu?

Napumeko napaea, salu?

Toaleka notea saluko bandaraked,

Daileka badia saluko kundaraked.

Myna dear, how are thy parents?

Myna dear, they have mortgaged a very fertile field.

dal-mudal (Sad. A. *mudda*'i plaintiff) collective noun, plaintiff and

defendant.

daina var. of *dahina*.

dā-inilina, **dā-īpillina** sbst., the confluence of two rivers, in contrd. to *dāhana!ina*, the separation of a river in two branches: *dāipulire* purage ci ikirakana? Is the water very deep at the confluence?

daiq var. of *deq* in the cpd. *uladeq*, *uladaiq*.

dā-īpillina syn. of *dāinilina*.

daiy trs. and intrs., used in songs instead of *siy*, to plough: *cimaēren* *horoko daiyutana*? From where are those people who are ploughing?

daka sbst., occurs (1) in the Asur legend as parallel of *dāre*. (2) in the cpd. *dāredaka*.

daka var. of *dhaka*. This word occurs also, with *pela* as parallel, in sacrificial formulas and then means: harm, trouble.

daka-daki var. of *dhakadhaki*.

dakal var. of *dakhal*.

dakal Has. Nag. **ḍakol** Ho, **ḍokol** Has. affix to prds. in which it replaces the copula *a* with the same meaning as *leka*, like, as if: It forms (1) adjective cpds.: *nea kami tisinape cabaēḍakalgea*, you are likely to finish this work to-day; *ne horo goḥakandakalgea*, this man is like dead, i.e., he is unconscious; *gapa ṭaka asi gomketaina sena, miḍhisi ṭakado namakandakalgea*, to-morrow I shall go and ask money from the European, twenty rupees are 'like got', i.e., I am sure to get at least twenty rupees. (2) adverbial cpds.: *poncōko ne horo kumbūrukendakalgeko rikajaja*, the panches treat this

man as if he himself had stolen: (3) trs. prds.: *Akutiponga gojḍakalkia*, Akuti-bonga has brought him at death's door; *gojḍakaljanae*, he is at the point of death.

dakal-dakal var. of *dhakaldhakal*.

dakal-dukul var. of *dhakaldhukul*.

dakaluka var. of *dhakaluka*.

dakāra-dakāra, **dakaṛ dakaṛ** var. of *dhakaldhakal*.

dakāra-dukūru, **dakaṛ-dukur** var. of *dhakaldhukul*.

dā-kaūa Nag. sbst., a black bird, the size of a dove, living in couples near streams.

daka- uḍ sbst., a very small edible, white mushroom, $\frac{1}{4}$ " diam., growing on white-ants' hills.

dakhal, **dakal**, **dokol** (Sad. A. *dākhil*) I. sbst., possession: *en loēon aīnā ḍakulre menā*, I am in possession of that rice field; *ḍakal kae namkeda*, he did not get possession; *ḍakale aḍkeda*, he lost possession; *hakim ḍakale omāia*, *enreo kale aṛaaitana*, *apīl jakeḍle lalleka*, the judge gave him possession; nevertheless we do not give it up to him, we will see first how the appeal turns out; *ghūspēste ḍakale rekeḍlea*, by means of bribes he robbed us of our possession.

II. trs., (1) to gain or acquire possession: *ne loēon cilekatepe ḍakalkeda?* *mukūdimatepe ḍakalkeda ci kiriate?* (2) to claim possession: *ḍakalrūratanāe*.

dakhal-en rflx. v., to claim possession: *ne loēonare alope ḍakalena*.

dakhal-q p. v., to pass into someone's possession: *mukūdimare aīnā*

loṅṛa apia cṭākote *dakaljana*, in the lawsuit three of my rice fields were adjudged to others.

da-u-akhal vrb. n., (1) the amount of possessions acquired: *danaka'e dakalkeda*, goṭa sokorae aucabala, he has gained possession to such an extent that he has acquired the whole dell. (2) the possession acquired: *misa danakatdo apīre ocqlena*, orqe dakalrūrātana, the possession which was first adjudged to him was taken away in the appeal, now he tries again to gain possession.

dakhaldār sbst., the actual possessor. This law term presumes but does not imply the lawfulness of the possession.

dākh-bakri sbst., a vineyard.

dakhil (Sad.; A. *dākh*) I. sbst., (1) the presentation of a document in court. (2) the deposit of the rent due to the landlord into the court treasury: *haturā māl hundido hundīakana*, *dakhuldo aūri hobaoa*.

*In the second-half of last century, when the fraud and violence of the intruding Hindu land grabbers called *Dikus* by the Mundas, had reached a degree of boldness that can hardly be understood in Europe, the Government made an enactment that every Chota Nagpur rayat (tenant) might deposit his rent in the court treasury and receive an official acknowledgment for it. The measure was necessitated by the categorical refusal of those landlords who had succeeded in thrusting

themselves between the Mahamajals and the aboriginal cultivators, to give receipts for the rents paid. Rents used to be coaxed out of the simple rayats by false promises or threats and even thrashed out of them, without receipts, and at the end of three years a *sarasari*, i.e., a suit for arrears of three years was brought against them, which they lost regularly because they could produce no receipts.

What will probably be still more difficult for Europeans to understand is the fact that a state of things necessitating such a measure, should have been possible at all. Had not the Aborigines the protection of the law? Certainly they had. But 15, 30, 60, 100 miles from the courts where an alien and venal police sided with the oppressors, the law was a dead letter and the two or three far-away European officials were as powerless as the landlords were powerful. The poor Aborigines would never have dared to avail themselves of the very measure taken for their protection, had not the presence of missionaries and their catechists, gradually spread over the whole country, enabled them to avail themselves of this and other legal protections without fear of cruel reprisals.

II. adj., with *kagaj*, the documents which have been presented in court: *hon lerrā dakhul kagajkobu uruā'a*, we will ask back the documents presented in court the other day.

dakhil

dak-rāsi

III. trs., (1) to present a document in court: *digirinakal aūrile dakhilea*, we have not yet presented a copy of the decree to the court. (2) to deposit in the court treasury the rent due to the landlord: *dola, mālbu dakhilea kūredo orge sara-saribua*, come let us deposit our rent in the court, or else he will again sue us for arrears of three years. (3) to pay the rent to the munda or to the manki (in the Mankipati country): *batura malgujāri munda-tare dakhilsī iakoāte māṛkitāre dakhilqtana*, the rent of the village is first paid to the village chief who hands it over to the manki.

dakhil-q p.v., (1) of documents, to be presented in court: *kagajko dakhiljana*. (2) of the rent, to be deposited in the court treasury: *malgujāri dakhil'jana*. (3) of the rent in the Mankipati country, to be paid to the munda or the manki.

da-n-akhil vrb. n., (1) of the number of villages which have paid their rent to the manki: *tisia māṛkitāre malgujāri danakhilko dakhilkeda goṭapaṭirenko cabauter-leda*, so many villages brought their rent to-day to the manki, that the whole pati (group of villages) has paid now in full. (2) the sum paid as rent to the munda or the manki, or deposited in the court treasury: *nea okočā danakhil?* or *nea okočā danakhil'aka?* Who pays or has paid this money as rent? (3) the act of paying or depositing the rent: *misa dana-*

kāṭile soben māl kae jcabala, he did not pay or deposit the whole rent all at once.

dakhil (A. *dākhil*, arriving, being present) syn. of *teba*, intrs., to reach, to arrive: *akdo holarele dakhil'kena amlo nāgem dakhilen-tana*.

dakhil-en rlx v., same meaning.

dakhil-q p.v., same meaning: *boro-ko dakhiljana*.

dakhin (II. *dakhan*) syn. of *bōkandur* Has. *kaṭajambar* Nag. sbst., the South: *dakhintee senq-jana*; niku *dakhinsgrenko*.

dākh-nāṛī sbst., *Vitis vinifera*, Linn; Ampelideae,—the Vine. In Chota Nagpur the fruit of most varieties never reaches maturity because still unripe when the rains set in and spoil it. The Barway and the Chechari boast of a variety that ripens perfectly and produces abundantly.

dakh-rāsi sbst., wine.

dā-kīres syn. of *dacameur*. *Kīres* is the Mundari pronunciation of the English cress.

dāk-nāṛī var. of *dākhnāṛī*.

dā-kobi, dā-kubi Has. **daha-kobi, dāha-kubi** Nag sbst., *Brassica campestris* var. *Napo-brassica*,—the Rutabaga. It is much appreciated by the Mundas and is often cultivated by the few who have been able to dig a well and make a garden.

dakol Ho var. of *dakal* Has. Nag.

dā-koṛo Has. sbst., general name for all wild ducks and wild geese.

dak-rāsi var. of *dakhrāsi*.

dakūnu], **dakūnu]-dakūnu]**, **da-kūru**, **dakūru-dakūru** vars. of *dha-kūnu]* and *dhakūnu]-dhakūnu]*.

dā-kuram adj., with *hoṛo*, *seta*, *keṛa*, broad-chested. (See under *dā*).

dākuram-q p.v., of men, dogs and buffaloes, to become or be broad-chested.

dal (Sinh. *tala*, to strike) I. sbst., (1) a beating with a stick : *dale* namkeda. (2) with the specification, *miḍ dandā*, *bar dandā*, etc., one stroke, two strokes, etc., of the stick : *miḍ dandā dale* namkeda.

II. trs., (1) to strike, to beat with a stick : *alope dalia* ; *nagāra oṛo dāka-ko dalea*, they beat the *nagra* drum and the *dāka* drum with a stick. (2) to thresh, to beat out pulse seeds with a stick : *dola*, *rambrabu dalea*. (3) syn. of *hārsa*, to beat down fruit with a stick or pole : *koronjo*, *jojo oṛo uliko dalea*. (4) to beat with a sledge-hammer : *mered ganateko dalea*, *koṭasiteko koṭeēa* : *ṭenṭerako oipiko gelealeka tirinakeḍci ganateko dalsidaḍa*, *taēomte koṭasiteko koṭeēa*. (5) to fix laths to a roof from end to end, or several in prolongation of each other : *ne oṛa ciminā batatepe dalakada* ? On this roof how many laths have you joined end to end on each line ? *ne saṛimare ciminā batatepe dalakada* ? *ne batako aleḍ saṛimare miadḡe dalea*, on our roof these laths will run from end to end, each of them will cover the whole length of our roof.

Note (1) the idiom *dā dal* : (a)

to get nothing : *am sobenā idiredo eṭako dā ciko dalea* ? If thou take everything what will the others get ? (b) to do nothing : *eṭako bārim acujaḍkoa amdo dā cim dalea* ? Thou only urgest on the others, but art thou thyself going to remain idle ? (2) the proverb : *dā dallere kū haṭinao*, if one beats water it will not split, which corresponds to the English : blood is thicker than water : *salaṇhen hagakina*, *kaciben aṇmakada*, *haram hoṛoko kajitada* : *dā dallere kū haṭinao* ? Get reconciled, you two who are brothers (or relatives) have you not heard the proverb of our forefathers : blood is thicker than water ?

dal-en rfx. v., to beat oneself with a stick : *runtanko misamisa baēarteko hārsana kūre bētteko dalena*, those who are in a trance sometimes scourge themselves with a rope or beat themselves with a rattan.

da-p-al repr. v., (1) to fight with sticks : *ipirreṭtanre janaḍko dapala*, whenever they reap and rob each other's paddy, they come to blows with sticks. (2) to be in the habit of beating people with a stick. *ne hon kadraḍjanre jāēlogēe dapala*, when this boy gets angry he beats anyone with a stick. (3) sbst., a fight with sticks : *dapal gapa burure hobaḍleka ṭōṛṭana*. (4) adj., with *hoṛoko*, those who have fought with sticks : *dapal hoṛoko saḍjana* ; with *hoṛo*, one who is in the habit of beating or fighting people with a stick. In this second meaning it is

dala**dala-dala**

also used as adj. noun : niku mermer *dapalko*.

dal-g p. v. (1) to be beaten with a stick : *dallenale* enamentele *dalrū-rakedkoa*. (2) of pulses, to be threshed out with a stick : *ramra daljana*, *horēdo aūri da'oa*. (3) of fruit : to be beaten off with a stick or pole : *koronjo hola dallena*, *jojodo gapa da'oa*. (4) to be struck with a sledge hammer. (5) of roofs, to be fitted with laths, one from end to end, or several joined in prolongation of each other : *ne sarima hau tundu ađ na tundu miad batatege dalakuna*, *bata kā daparomakana*, this roof is covered with whole laths running from end to end, no laths are joined together ; *miad batate dalakuna ci bariate?* Is there only one lath, or are there two joined, on each line ? *dā-n-al* vrb. n., the act of beating, a beating : *kentēđ dana'ia dalkia*, I gave him a terrible beating with my stick.

dala, vrb. n., (instead of *dana'a* which is not used), a long run of which one gets dead tired : *misal dalatege* *Burumaēte Cendagutui tebila*, *dala*, *daladala* intrs., to run so long, (slowly or fast) that one gets very tired. The corresponding term in the case of walking is *doeđdoeđ* : *mođ gantac dalakeda* *eminreo da tabakia*, he ran for a whole hour, even so he could not escape the rain : *tala gaūdilekae daladalala* *ade laga-cabajana*.

dala-n, *daladala-n* rflx. v., to run so long that one gets very tired : *gomke sadome kudaōjaia*, *sāisi taēomtaēom-*

tee dalantana, the master puts his horse to a run and the syce follows running along.

dala-go, *daladala-go* p. v., imprsl. : *dalado* *nsati dalagotana*, *mendo* *horage sanginrato kā tebatatana*, as for running we are running much but on account of the distance we do not reach soon.

dalage, *daladage*, *daladalatan* adv., modifying *nir*, to run so long that one gets very tired.

daladala syn. of *daēqdaēq*, I. adj., with *kū*, a racking cough : *daladala kū namakia*, he has a racking cough. II. intrs., to be racked with cough : *kutee daladalatana*.

III. adv., with the afxs. *ge*, *tan*, also *dalage*, modifying *kū*, to have a racking cough.

dala-dala, **dalaē-dalaē** (Srd. *dalae dalae*) I. subst., used in jokes and in displeasure as syn. of *jubulu*, hair in long locks, reaching nearly the shoulders : *nia daladala latahgi-tape*.

II. adj., with long, dangling hair : *miad daladala dangra hijulena*.

dala, *daladu*, *dalaēdalaē* adj. noun : *dalko* *nirjare ūhte hotoreko hārsaidioa* *kāre taranre inkua ūb tabaidioa* ; *nī okoren daladala?* *Dala* is also a proper noun.

III. trs. caus., to cause one's long hair to dangle : *ūb daladalajada*.

IV. intrs., of long hair, to dangle : *inia ūb daladalatana*.

daladala-n, *dalaēdalaē-n* rflx. v., to move, v. g., to run, so that one's hair dangles : *ju, daladalanme*, on the way! Run,

daldala-gö dalačdalač-gö p. v., of long hair, to be caused to dangle: ne horoā ūh hujalte *daldalagotana*, *dalage*, *daldalage*, *da'qdalq'an*, *dalačdalačge*, *dalačdalačtan* adv., so as to cause one's long hair to dangle: *dalačdalačge* runotana.

N. B. (1) Neither *daldala* nor *dalačdalač*, but *gisalgosol*, is used of the dangling mane of a running horse. (2) *Dalačdalač* is also used instead of *dhaločdhaloč*.

dala-dulu lada-ludu, lada-dulu (Sad. *daldul*; Or. *daladu*) I. sbst., the age (1-2 years) of a child when it toddles: *daldulgreč* lelledma, I saw thee when thou wert still a toddler.

II. adj., with *hon*, a toddling child. Also used as adj., noun: *da'qduluki* kûā jipā alom bagekoa.

III. intrs., used to describe the age of a toddling child: ne hon n̄loe *daldulutana*, *senaldadu'utana*, *daldul'ukeda*.

daldulu-gu, *ladalu-lu-n*, *ladalulu-n* rlx. v., (may also be affixed to *sen*) (1) to toddle: baria honkina *daldulutana*, two children are toddling together. (2) fig. syn. of *jabač-jubur*, *ladkapadka*, of fat people, to walk with difficulty.

daldulu-gö, *lada'ulu-n*, *ladalulu-gö* p.v., used to describe the age of a toddling child: Somaā hon *da'q-dlu'nakana* or *senaldadu'nakana*.

daldulu, *daldulage*, *daldulutan*, etc., adv., with *rikan*, *senbara*, (1) of children, toddlingly. (2) of fat people, walking with difficulty: *sen ituntan honko oro kûh k'riakan* horoko *ladalulutanko* seneā.

dalač-dalač var. of (1) *daldala*. (2) *dhaločdhaloč*.

da-lāi sbst., the belly of cattle and goats below the kidney on the right side: *hambalač urikore dalačre* hon taina.

da-lāidul sbst., ordinary diarrhoea, in entrd. to *mačomlāidul*, a diarrhoea worse than dysentery and in which even more blood is passed, often fatal in two or three hours.

dalcini (II. *dā'cini*) sbst., cinnamon.

daldal, daldali, dalki (II. *daldal*, a bog; Sad. *dalar-di'ir*; Or. *daldal*, *daldalya*) I. sbst., syn. of *jir*, *jirki*, deep mud, a quagmire: *dalkare* kera talijana, a buffalo has sunk into the quagmire.

II. adj., syn. of *jirki*, with *ločona*, *ote*; boggy, swampy: *dalki* ločona keřako alope bolorikakoa. *daldal-gö*, *da'dalu-gö*, *dalki-gö* p. v., syn. of *jirki-gö*, to become swampy: ne ločona goči *da'kiakana*.

daldalaö (Sad.; Sk. *dal*, a lot, a quantity) I. adj., of plants and trees, growing fast: *daldalaö* kubiko merom jomkedu. Also used as adj. noun: *kubibagante* merom bo'o'kena *daldalaöko* sobene jomkedu, *rendeko bari sarakeda*, a goat has entered the cabbage garden and eaten all the bigger plants leaving only the small ones.

II. intrs., of plants and trees, to grow fast.

III. trs. caus., to cause a rapid growth of plants or trees: *pačao-pačote* kubiko *daldalaökeda*.

daldalaötan adv., modifying *rika*,

daldalaš

hara : ne daru *daldalaštan* haratana.

daldalaš (II. *daldalānā*, to shake)

I. trs., to cause smb. to tremble with fear : dabuašte *daldalaškiā*, he gave him such a scolding that he trembled with fear.

daldalaš-n rflx. v., to tremble with fear : puragee *daldalaštantana*.

daldalaš-g p. v., to be caused to tremble with fear : gošabatuko *daldalašjana*, the people of the whole village are terror-stricken.

daldaltan adv., corresponding to *daldalaš* in the second meaning of this word : *daldaltane* eklatani, he trembles with fear.

daldali var. of *daldal*.

daldali sbst., the Redstart, *Ruficilla rufiventris*. *Kabra daldali* seems to be another name for *Kabra dahikal*.

dal-endelpendel, **dal-unḍulpundul** trs., to beat, thresh (with a stick) *ramṣa*, *hoṣṣ*, *surgunja*, etc., so that the stems become quite lax and flabby.

dalendelpendel'-g p. v., to be so threshed.

dal-goṣ trs., to beat to death with a stick.

dalgoṣ-g, *dalgoj-g* p. v., to be beaten to death with a stick.

dalgum-dalgum var. of *algumdal-gum*.

dal-heṣa trs., to take the habit of beating people with a stick : aṣṣa honkoe *dalheṣakeḍḍkoa*.

dalheṣa-n rflx. v., same meaning : aṣṣa honkoe *dalheṣanjana*.

dal-heṣo syn. of *daljeko*, *dallaki*, trs., to cripple the hind legs of a

dali

quadruped by beating it and either breaking them or hurting its spine : miad meromko *dalheṣokja*.

dalheṣo-g p. v. : tisina aṣṣa merom *dalheṣjana*.

dali (II. *dal*, thickness, *dali*, thick) I. abs. n., thickness of flat objects : ne meredra *dali* cininana mena ?

II. adj., of flat objects, thick, plump : *dali* meredra kuḍlam baialem ; ama ti *daligea*.

III. trs., to make a flat object thick kuḍlam *daliime*, make the blade of the hoe thick.

dali-g p. v., of flat objects, to be made or become thick : kuḍlam *da'takana*.

dalige adv., so as to get thick : kuḍlam *dalige* baiaakana.

dāli (II. *dal*, *dāl'*, pulse ; Or. *dālī* ; Sad. *dālduīl*) I. sbst., (1) any plant seeds that are enclosed in a stone kernel : *sataludāli*. (2) pulse seeds which are generally split before being used for cooking : *rāri-dālī*, *ramṣadālī*, *masuridālī*. (3) the pith of certain plants like *purn*, *pardia*, etc., (4) the yellow, central part of the teeth of old cattle : ne uri *dālīi* tehakeḍḍae harameṭegotana nādo, this bullock has reached the yellow part of its teeth (by their wearing out), it is getting old now.

(5) also *dālīko*, *dālī ē*, *dālī ēko*, syn. of *cāuri*, seed lac : *dālīkoe* calānkeda.

II. trs., to split pulse seeds : no ramṣa *dālītape*.

dālī-g p. v., (1) of pulse seeds, to be split : *rāri dālīakana* ci aṣṣige ?

(2) of stick lac, to give so much

dalil

dali-mandi

seed lac 'after cleansing : banduêko orô laramurudêko purageko dālioā.
da-n-ālī vrb. n., (1) the amount of pulse splitting : *danāliko* dālikeda, goṭa poṭomrā rāriko cabautertada, they split into pulse the whole bale of pigeon-peas. (2) the pulse split : hola *danālido* soben utucabajana, all the pulse split yesterday has been cooked. (3) the splitting of pulse : musirā *danālīte* moḍ sala rāri kale cabadaṛiada, in one day we have not been able to split one maund of pigeon-peas.

dalil (A., argument) I. abs. n., a reasoning, captious, cavilling, hair-splitting, inquisitive disposition : ne hoṛoṇ mon *dalilte* pereakana.

II. sbst., argumentation, reasoning, pleading, inquisitive questioning, cross-examination : *dalil* cabajana, the cross-examination is finished.

III. adj., argumentative, captious, inquisitive : *dalil* hoṛoko jānā kako patiataba, uṭisuṭitan kulileate enaṛko patiṇ, inquisitive people do not easily believe things, not before they have put questions to the last detail.

IV. trs., (1) to argue, reason, plead : purā alope *dalīlia*, kaciī umarakana ? jagar aminarā kae tebaēa, do not reason so much with him, he is too young and cannot understand so much. (2) to put inquisitive questions, to cross-examine : alom *dalil-lea*, nekan *dalilko* aīum kā sanar-jadlea, do not put to us such inquisitive questions, we do not like them ; cinam (cikanam) *dalilkeḍkoa* ? About what hast thou been arguing with them or putting inquisitive

questions to them ?

da-p-alil repr. v., to argue with each other : cināben *dapaliltana* ? *dalil-p* p. v., of an argument, an inquisitive questioning, a cross-examination, to take place : barsiare *daliljana*, enreo ne bicār kā ṭundṇṭana.

da-n-alil vrb. n., (1) the amount of argumentation, inquisitive questioning or cross-examination : miad okil aleṇ hoṛoko *danalīle* *dalilkeḍkoa* sobenko kajiko harajabirijakeda, a pleader cross-examined our people to such an extent that all lost their head and contradicted themselves or each other. (2) argumentation, inquisitive questioning, cross-examination : *okil-danalilem* *daliljadlea*, thou art putting questions to us like a pleader who cross-examines ; musirā *danalilte* kae cabakeḍlea, he took more than a day for our cross-examination.

dalim, ḍalim (Sk. *dālim*) sbst, a pomegranate (fruit).

dali-mandi I. sbst., (1) cooked rice with a stew of pulses : *dāli-mandile* omapea, jilumandi tisinḍo kā namoa. Note the saying : kupulko sonkoṭoreko namtaḍlea, *dāli-mandilele* harkedḍkoa, guests came to us at an inopportune time, we sent them off with a meal of rice and pulse, i.e., we gave them only that and they went awy satisfied. (2) pulses cooked and eaten alone. Only children use the term in this meaning instead of *hoṛemandi*, *rārimandi*, *ramramandi*, etc.

II. intrs., to prepare rice and pulse : nādobu *dālimandīia*, naḅkebu jilu-

dali-utu

dal-paūda

mandiā.

III. trs., to give smb. to eat rice and pulse: kupulkodope *dālimandiked-koa* cipe jilumandikedkoa?

dālimandi-n rfx. v., to eat rice and pulse: nādoba *dālimandina*, naḡkebu jilumandina.

dālimandi-q p. v., (1) imprsl., of rice and pulse, to be prepared: poroḡhulan tikindo *dālimandilena*, aiuh jilumandilena. (2) prsl., to get rice and pulse to eat: kupulko moḡ sājko *dālimandilena*, moḡ sājko jilumandilena.

dali-utu used of a stew of pulses and grammatically constructed as *dālimandi*.

dal-jeko syn. of *dalheḡo*.

dalkaō syn. of *daldalaō* (of plants and trees), but not used adverbially.

dalki syn. of *daldal*.

dal kuta trs., to beat with a series of rapid strokes of the stick.

dal-laki syn. of *dalheḡo*.

daloḡ (Cfr. *daḡ*, *dapal*) I. sbst., a covering, the thatch covering a roof, the clouds overcasting the sky, etc.: hoēo hijulenci *daloḡ* soben oḡan-jana.

II. adj., covering: *dalcḡ* rimbil lelḡtanreo sangin horam senḡtana, da kacim boroatana? Clouds are seen overcasting the sky and nevertheless thou startest on a long journey, art thou not afraid of the rain?

III. trs., (1) to put or throw a covering over smth., v. g., thatch over a roof without tying it: oḡa saūrite *daloḡtape*. (2) of clouds, to overcast the sky: rimbil goḡa sirmae *dalobakada*.

dalob-en rfx. v., to spread smth. over part of one's body: Rasoa! gucute mocaē *dalobentana*, Rasoa! lets his moustache grow over his mouth; tīte meḡmūāre *daloḡbenjana*, he hid his face in his hands.

dalob-q p. v., (1) to be covered with smth.: saūrite oḡa *dalobakana*. (2) of the sky, to be overcast with clouds: rimbilte goḡa sirma *dalobakana*.

da-n-aloh vrb. n., (1) the extent of covering: moca gucute *danalobe daloḡjana*, ili nūtanre soben garda gucureḡo ḡopeoa, his moustache has grown so much over his mouth that, when he drinks beer, all the solid particles stick in it. (2) the duration of overcasting: rimbil tisina *danalobe daloḡkeda*, misa jakeḡ singi kae leljana, the sky has been so much overcast to-day that the sun has not been seen even once. (3) the act of covering: musina *danalohḡte* oḡa kale daloḡcabakeda, in one day we did not cover the whole roof. (4) the clouds overcasting the sky: setaḡa *danalohḡdo* jeḡkeḡeḡjanci oḡan-jana, the clouds which overcast the sky in the morning were blown off when it became hotter.

daloē-daloē, **daḡoē-daroē**, **doloē-doloē** vars. of *dhaloēdha'oē*.

da-loēon sbst., a rice-field in which the water remains at least till the end of December.

dal-paūda I. adj., of pulses, threshed thus far that half the pods have been split: *dalpaūda* ramḡako miḡsare dōepe, munuako eḡasare, put the half-threshed *Phaseolus*

dal-rogođ

pulse on one side, and the unthresh-
ed elsewhere. Also used as adj.
noun : *dalpaūlakole* *dalrūratana*.

II. trs., to reach that stage in the
threshing of pulses : *aūrige caṭa-*
cabaoa, *dalbēriia* *dalpaūdaakala*.

dalpaūda-g p. v., of pulses, to get
half-threshed.

dal-rogođ I. sbst., an infirmity or
disease caused by frequent beating :
ne urire eṭa haṣndo bana, *dalrogođ*
mena ; *dalrogođ/ee* *goṣjana*.

II. adj., diseased in consequence of
being beaten too much : *dalrogođ*
uriko uūḍako poṭabaraoa aḍko
takaūteroa, cattle so diseased get
skinless patches at the beginning
of the rains and become quite ex-
hausted. Also used as adj. noun :
miad dalrogoḍle kiriaakāia goṭa
deakoe joraṭabaakana, we bought a
bullock so diseased, it has skinless
patches all over its back.

III. trs., to cause an infirmity or
disease by beating too much : *uriko*
dalrogoḍkekoreko *usuaṭaoa*.

dalrogođ-g p. v., to get a disease or
infirmity by being beaten too much :
inia urī dalrogoḍakana.

dal saṭārā trs., to beat earth hard
by means of a stick : *honko banda-*
bandainuṭtanre aṛiko da'saṭārāḍa,
when children play at making a
bund, they beat the ridge hard by
means of a stick.

dalsaṭārā-g p. v., of earth, to be
beaten hard by means of a stick.

dalsi (Sad.) sbst., a kind of bas-
ket, about 8" high by 6" wide ;
smaller than the *dali* (Pl. XVI, 7).

dal-soḍ trs., to beat with a stick

dama

so as to kill at once : *miad urīia*
dalsodṭāia.

dalsod-g p. v., to be beaten with a
stick so as to die at once : *senderara*
nitirre ruṣoḍ dalsodokako (sacrificial
formula), during the pursuit in the
chase, may the game be clubbed and
struck to death.

dalu sbst., used by small children
instead of *daru*, tree.

dalu-dalu, dalui-dalui (See under
daladala) I. sb. t., the jerky shaking
up and down of rather long hair,
in entrd. to *daladala*, *daluḍdalaḍ*,
used of long, dangling hair : *rum-*
tania daluḍdalu *lete honko borokeda*.

II. adj., whose (head and) hair
shakes up and down through in-
firmity : *daluḍdalu* *hoṛo hijutana*.

III. trs. caus., to shake one's head
so as to make the hair go up and
down : *honko botoramente ūbe dalu-*
daluḍjada.

IV. intrs., of hair, to shake up and
down jerkily : *inia ūḷ daluḍdaluṭana*.
daluḍdalu-n, *daluḍdaluḍ-n* rlx. v.,
same as trs. caus. : *motaṭedo kae*
daluḍdaluṭana, *dukuge namakāia*.

daluḍdalu-gg, *daluḍdaluḍ-g* p. v., of
hair, to be shaken up and down
jerkily whilst husking, hoeing, etc. ;
daruḷarugotankoḷ ūḷ daluḍdaluḍgoa.

daluḍdaluṭan, *daluḍge*, *daluḍeka*, *dalu-*
kendaḷuken daluḍdaluṭan, etc., adv.,
shaking one's hair up and down
jerkily : *daluḍgee ruṛuṛatana*, *caluṭana*,
sirgunjac daljada, *niraujada*, *ekla-*
tana.

da!-uḍulpunḍul var. of *dalenḍel-*
penḍel.

***dama, damna, damua** (P. *damāna*

dama

da-ma

kettle-drum ; Or. *damua*) syn. of *nagëra*, sbst., a kettle-drum. (Pl. XXVII, 4). The iron kettle-drum has an inner iron frame (A. of fig. 4), the opening of which measures about 1', the height being about 9". The skin is fixed to the iron ring that runs around the frame. The whole of this frame weighs about 8 lbs. Cow or buffalo hide is used for it. There are also kettle-drums having a terra-cotta frame (fig. 4). In both kinds there is a small hole at the bottom for the purpose of pouring oil on the inner side of the hide so as to prevent it drying up. The black spot in the centre is a coating made of a mixture of sal resin, oil and the pulp of the tamarind fruit. Ordinary bee's wax may be used instead of the sal resin. This coating is meant to amplify the sound of the drum, which is beaten with two sticks thicker than a man's thumb. The terra-cotta drums are protected by three leather rings which hold the drum-skin and by a kind of network surrounding the terra-cotta kettle.

dama (A. *dam*, blood) sbst., cough with spitting of blood. It is considered fatal by the Mundas.

***da-ma, da-su** or **tuln-etel** sbst., a marriage ceremony following on the *siridarirakah* and performed in the absence of the bride and groom whilst these are engaged in the *sasagosa* and *jangada* ceremonies. They are represented by the two waterpots of which anon.

It is meant to signify the husband's right to punish with death the infidelity and violation of his wife. The descriptions given in different parts vary to some extent. The one given by S. Ch. Roy in *The Mundas And Their Country* on p. 419 under the heading *da au* or *tuln, etel*, was evidently given from mere hearsay or was reported very carelessly. It differs too much from the current accounts, and as it stands, it renders the most essential part of the ceremony, viz, the cutting of the water, quite impossible.

The ordinary version, which includes the *siri dari rakah*, is as follows : After the *sasagosa* ceremony the party of the bridegroom, starts preparing rice flour cakes baked in oil. This rice flour is a part of that which had been prepared by two fasting girls on the day on which the *mandoa* (arbour) has been made, or more precisely, the remnant of the flour prepared on that occasion at the groom's place is mixed with the remnant of the flour prepared at the bride's place. The first cake made is, in some parts, called the *sagun lad* (the augury cake) because, they say, the manner in which it cooks presages the course of life the couple are going to have ; if it cooks quietly and evenly their lives will be quiet and blessed with a numerous offspring. They will have trouble if it cooks unevenly and noisily. At cock-crow two maiden sisters or cousins of the bride who keep fasting, take two new earthen

waterpots. In the village of the bride one of these waterpots has been brought by the groom's family. In the village of the groom the ceremony is repeated with two waterpots from the groom's house. One or the two maidens may be replaced by wives of elder brothers of the bride provided their husbands be still alive. When the ceremony is repeated in the groom's village they must belong to the groom's family. They put on their heads two quite new pot rests made of fresh palm-leaves, and on these the two waterpots are placed. They take along with them some pearl-rice got from both the groom's and bride's houses, some fresh cotton thread, some rice flour, some red lead and some of the newly baked cakes. A third woman carries a bow and arrows and a junior brother or male cousin of the bride, some 10 years old, accompanies with an unsheathed sword. Then they start to the village well, the two girls with the waterpots preceding. They are accompanied by Gasi musicians and a number of female guests. In the groom's village, when the ceremony is repeated there, it is his junior brother or cousin who carries the sword.

On their arrival at the spring a *kār-ni* (a woman taking active part in the ceremony) draws water from the spring by means of a brass bowl and sprinkles it on an oblong spot to the East of the spring. This she levels with her hand and makes in it

two depressions to receive the bottoms of the waterpots. Then she, or one of the maidens who have fasted on the day when the *mandua* (arbour) was made and who have then ground flour, takes some of this same flour mixed with water in a leaf cup and sprinkles it over the oblong spot. The *kār-ni* also makes six balls of mud which she puts in a leaf cup in the middle of the western side of the levelled spot. Then she, or the same maiden, sprinkles also some flour water over these mud balls and afterwards makes three oblong marks of red lead, first on the wall or side of the spring, then on the levelled spot to the West of each of the two depressions. Under these marks she traces a second set with liquid dough. The two girls who have brought the waterpots then take off the two cakes with which these were covered and, handing them over to some matron, fill their pots by plunging them in the spring. On taking them out they may not rest them on their knee as is otherwise the custom. They do not take them on their heads but put them at once in the two depressions. On these pots also similar daubs of red lead and dough are made facing the West. Then the pots are tied together by the neck with a treble coil of new, uncooked cotton-yarn. Up to this moment nobody may touch the balls of mud. Now it is the turn of the boy with the sword to get daubed, with dough only, not with red lead,

He gets 4 horizontal handprints, one on each shoulder and one in the middle on the chest and on the back. The blade of the sword gets also 3 similar daubs just below the hilt.

A *kārni*, i.e., one of the women who take an active part in the ceremony, takes then the sword from the boy's hands and puts it down resting with its point on the ground and with its hilt on one of the waterpots. She takes it up again and restores it to the boy who, standing with his back towards the pots and holding it with both hands, points it down backwards. As he cannot aim properly, the *kārni* directs the point so that it reaches and cuts the water, first 3 times in one of the pots, and then 3 times also in the other. This ceremony being finished before they return to the village, the matron who has kept the two cakes breaks them into bits which she distributes amongst the children gathered there. The *kārni* now frees one of the waterpots from the treble coil of thread, to enable the two girls to put them on their heads and carry them to the house. In lifting them they may not let them rest on their knees, and they do not carry them in the ordinary slanting position, but straight. A cloth dyed with turmeric is thrown over the pots so as to cover them both. For this, in the bride's village, they use the *jialedera* or the *engabageliq*; but when the ceremony is repeated in the groom's village, some other cloth is used. Since the two girls,

whilst heading the procession on its return to the village, walk or dance side by side, close to each other, this cloth remains spread over the pots all along the way. They begin to dance only, when they approach the village, where the path being broader and more level, allows them to take a dancing step.

Having reached the entrance to the courtyard they are met by the mother of the bride and the wives of the bride's elder brothers. These submit the pots and the water to a superstitious practice intended to counteract any spell or evil eye affecting them inasmuch as one of the pots represents the bride and the other the bridegroom. The two girls continue to hold the pots on their heads. The mother of the bride takes a pinch of mustard seeds, lifts it towards the pair of pots (not towards each in turn), and throws it on live coals brought from the house on the blade of a hoe. She does this three times without saying anything. Then she takes, 3 times also, one of the mud balls made near the spring. After lifting them towards the pair of pots she does not put them on the fire but throws one to her right, the following to her left and the third behind her back, not however in the direction of the house. When she has finished, the wife of her eldest son generally repeats the same ceremony. At the *dqan* in the bridegroom's village it is performed by his mother and the

dāmadūm

wife of his elder brother. The two maidens are now allowed to enter the courtyard with their pots and they put them down on a string bed placed on the side where the *dulda* will presently take place. For their trouble they receive each one anna contributed by both families even when the ceremony is repeated in the groom's village.

Another version of the same ceremony states that, together with the two girls carrying the new waterpots to the village spring, there goes a man carrying two new waterpots in nets hanging from a pole. When the four waterpots are filled with water the women daub this man with a mixture of rice flour and water. Then he stands with his back turned to the waterpots and instead of the sword mentioned in the above version he takes a *kapi* (small battle axe) in both hands raises it over his head and lets it hang down into the water just as the boy did with the sword. One of the women then cuts the water five times in each of the four waterpots.

Whilst the procession is returning home, as stated above, one woman brandishes the sword or the axe, and the others make similar gesticulations.

dāmadūm Has. (Sad. *damduna*) adj., half-witted, simple half-cracked. Also used as adj. noun: *nī okoren dāmadūm*?

dā-mahara Nag. **dā-māra** Has. syn. of *haigūpini*, ltly., the fish-

damcu-damcu

herd, sbst., the Water-Scorpion, *Ranatra* sp.: *dāmāra* cokekoe dem-dakoa, the water-scorpion catches frogs by closing its forelegs around their waist.

dā-mandī Has. syn. of *tendā* Nag. I. sbst., rice-water.

II. trs., to prepare smth. with rice-water: *utu dāmanditam*.

dāmandi-g p. v., to be prepared with rice-water: *ne utu huŋiŋe dāmandiakana enate kā dībaḍobojana*, little rice-water has been added to this stew, that is why it has no consistency.

damārai, **damb ai**, **damrai** Kera. (Sad.) syn. of *uŋila*, *uŋila* Nag. *guriŋanci* Has. sbst., a rather small basket used to carry fresh cowdung (Pl. XVI, 5).

damaŋa Ho var. of *dumaŋa*.

damāŋā, **damŋā** (Sad.) sbst., a small earthen vessel for oil (Pl. XXV, 7): *damāŋā enado sunumko gosonteŋa*, a *damāŋā* is an object used when rubbing one's body with oil.

dambrai var. of *damārai*.

dambiri (II. *damŋi*, the eighth part of a pie) sbst., the fourth part of a pie: *dambiri hisaŋre kajiotana*, *leldo kā lelōtana*, the term is used in counting, but there is no coin of that value, ltly., it is not seen.

damcu-damcu, **daŋca-daŋca** (Cfr. *damcum*) I. intrs., of horses, bullocks, buffaloes, to gallop, in entrē. to *daŋdaŋca* and variants, used only of horses: *damcudamcujudae*.

II. trs. caus., to cause a horse bullock or buffalo to gallop: *sadome*

damcum

dampor

damcendamcūja.

damcendamcū-n rlix. v. same as intrs.

damcendamcūtan adv., at a gallop.

damcum, damcūa (Sad. *damcum* jack) intrs., (1) to leap over, used, v. g., of water in a rapid stream, leaping over stones and rocks. (2) to play at leap-frog.

damcum-en rlix. v., to leap, to gambol, to jump.

damcum-g p. v., to be leapt over, to be crossed with a jump.

damcum-parom, damcūa-parom trs., to leap across or over smth.: sadom bakrii *damcumparomda*.

damcumparom-g p. v., to be leapt over or across.

dandukār, damdukāra, tahtukār, tahtukāra, tamtukār, tamiukāra I. abs. n., the necessity of (1) walking too fast. (2) walking fast in the dark: urumorele hejanjana taom maraia *dandukārele* tojana (or maraia *dandukārale* namina), we were late in starting, later on we have had to walk very fast.

II. trs., (1) with *sen* as d. o., to go too fast or to walk fast in the dark: sen puragel *dandukarakeda*, enate järele todbaja dakunuḡbarajana, we walked very fast so that we often stumbled or put our feet into holes. (2) to cause smb. to walk too fast: okoe *dandukarakedpea*, asätirtepe senkedredo kaci baijana? Who made you walk so fast? Would it not have done to walk leisurely?

dandukōr-en, etc., rlix. v., to walk too fast or to walk fast in the dark: jetae kae enhakedha, alege taba-

tabekal u mentele *dandukaranjana*;

kaba *tamtukarada*, pitu tobaegee.

dandukōr-g, etc., p. v., to be in the necessity of walking very fast: opokoredō urumore alope manegarena, imaa kape *dandukōror*, another time do not dally at the start, then you will not have to walk so fast.

III. adv., with or without the affs. *g* or *tan*: latal-kae nuḡatala, da hijitane *tamtukaratala* hijitena.

damdām (II. *dhamdhamānā*, to make a noise with the feet) intrs., to stamp hard when walking; to walk with a heavy step: *damdāmjetae*.

damdām-en rlix. v., same meaning.

damdām-tan adv., with heavy step: *damdām-tane* senbarajada.

damjumaō Nag. (See under *dāmudān*) syn. of *akḡakōō*.

da-meḡre adv., at the near approach of the rainy season, i.e., after the 10th of June, just a few days before the monsoon is expected: sorogorog loḡonako *da-meḡre* kako hejetea, when the rainy season is due in a few days they stop summer sowings of rice in those fields in which there is water nearly the whole year.

damkaō var. of *dhamkaō*.

damkom sbst., a young bull or bullock having only two or four teeth, in contrd. to *petarō*, a heifer with two or four teeth.

damna var. of *damna*, kettle-drum.

dampor, damporo Nag. syn. of *takḡor* II. sbst., the noise made by a door either when it hits the frame in shutting or when it hits

dampor-bagel

the wall in opening: *duarra damporom aiumla ci?*

II. adj., with *sari*, same meaning.

III. trs., to slam a door or open it so that it hits the wall: *okoe duare damporokeda?*

IV. intrs., of a door, to slam or beat noisily against the wall: *duar damporkena.*

dampor-g, *damporo-g* p. v., of a door, to be opened or shut violently: *duar damporolena.*

damporken adv., with the noise described: *sursa rodken saria, kapata damporken saria*, the hinge creaks, the door slams.

damporkendamporken adv., with the noise described, (one door repeatedly).

dampordamportan adv., with the noise described, (several doors)

dampor-bagel, **damporo-bagel** trs., to slam a door or open it so that it knocks against the wall (once and suddenly): *duare damporobageikeda.*
damporbage'-g p. v., of a door, to be handled as described.

damral var. of *damāra*.

damrā var. of *damārā*.

damsaō var. of *dāmsaō*.

damua var. of *dama*, a kettle-drum.

damul (Sad) I. sbst., transportation of convicts: *damule namkeda*, he has been condemned to transportation; *damu're cimin sirmæ taikena?* How many years did he remain transported?

II. adj., with *horo*, a transported convict: *damul horoko taramarako cutiqтана*, some transported convicts

dana

are set free (after a time).

III. trs., to transport convicts: *sarkār Birsalaraire cimin horoe damulkedkoa?*

damul-g p. v., to be transported as a convict: *Birsa kae damullena*, Rancire hasuteggee goḡjana.

dān (II. Sad) I. sbst., a free gift: *dāne oḡrakeda*, he made a gift.

II. adj., with *paēsa*, alms: *Biṭili-saōbaḡ hatare etōāretōār dān paēsa namqtana*, every Sunday, alms are to be got at the residence of Mr. Wh.

III. trs., (1) to give as a gift: *midhisi takæ dānkeda*. (2) to give in alms: *kōē horokore midhisi takæ dānkeda*, he distributed 20 Rs in alms to the beggars.

dān-g p. v., (1) to be given as a gift: *m'ad urī dānjana*. (2) to be distributed in alms.

dānge, *dānte* adv., with *senḡ*, to be given as a pure gift: *mōre takaina onamtana, ju, nea dānge* (or *dānte*) *senḡka*, I give thee 5 Rs. which thou mayest keep for good.

dānse adv., with *dān*, used only in replies; to give as a pure gift: *ne midhisi takæ dānserḡ dānkeda*.

dana syn. of the enclitic *do* in addresses to women.

dana (II. *dāna*) I. sbst., grain or pulse given as food to quadrupeds, in cntrd. to *sara*, food given to birds: *sadomdanape isinkeda ci?*

II. trs., to give grain or pulse

dana

as food to quadrupeds: tara ramra
danaēpe, tara utūip.

dana, **danaka**, **da apoia** (II. *dāna-poia*) sbst., the stomach of man and mammals, the first stomach of ruminants, in contrd to *uka*, the crop or first stomach of birds; *dhimsapoia*, the second stomach of ruminants; *rembe*, the manyplies or third stomach of ruminants; *joroēpoia*, the small intestines; *tundupoia*, the rectum: ne k rā *danaka maraagra*, ka bitaboa.

danaka I. sbst., var. of *dana danapoia*.

II. adj, with *horo*, a man with a protruding stomach: miad *danaka* *horo bar kalumandii uthaōcabala*. Also used as adj noun and nickname: nī okoren *danaka*?

danaka-2 p. v., to get a protruding stomach: ne *horo danakakana*.

dana-minjo, **dana-minju** syn. of *gurgur* and *birminatlasa*, which see.

danara I. sbst., (1) a screen, smth. which hides one: *danara ocotam*. (2) with a locative affix, a place behind smb. or smth., a hidden or screened place, a hiding place. See end of article.

II. trs., (1) to put out of sight, to prevent from being seen: *daroga alokao lelemente neko danaratabeme*, put these things quickly out of sight so that the sub-inspector of police may not see them; *bati alope danaraea*, do not stand between me and the lamp, do not stand in my light. (2) to prevent from seeing by standing before

danara

smb., to cut off smb's' view: *alom danaraini*. Note the sayings: (a) *bur sia babole danarakele*, we made a hole of two maunds of paddy. (b) *Rabbin'ayan aibu manulu, luntikin godoko danarakele*, the old Rabbin died at night, they buried him at about ten in the morning.

danara-ca rlx. v., to hide oneself behind sb. or smth.: *alom danaracako llnaka*

dap-mara repr. v., (1) to cut off each other's view: *alope dapmarara, aaranko d tpo tto nrenko tiragunpe, imtaia tamra lbbēsoa*, do not cut off each other's view, let those who are in front sit down and those who are behind stand, then the performance will be seen all right by everybody. (2) to stand, or sit, in each other's light: *bati alope dapmarara, dubhinykeate paraōpe*, do not remain in each other's light, read sitting around the lamp. (3) sbst., a hiding place: *tebadoko tebakedlea, mendo dapmarale namla enamenteko paro ujana*, they did indeed come up to us, but as we had found a hiding place, they passed on.

danara-2 p. v., (1) to be hidden behind smb. or smth.: *ale hatu en burate danarakina*. (2) to have one's sight or light intercepted: *batile danarakana*.

danaradanara, danaradanarate adv., with *sego*, under cover, hiding behind things.

N. B. The locative cases may be

danax-an

used as postpositions and, may stand as intrs. prds. with inserted prul. sbjs.

danaxāle, *danaxēle* from behind smb. or smth. : *daromdo kae daromkia*, *danaxālee tuiakia*, he did not attack him openly, but shot an arrow at him from a hiding place ; *entedo daru danaxāleko urujana*, then they came out from behind the trees.

danaxre behind smb. or smth. : *danaxre dulme*, sit down so as to be screened from view *akri danaxrekoa*, they are behind that hedge.

danaxle to the place behind smb. or smth. : *kula uruxolge daru danax-tchojana*.

danaxsle to a place somewhere behind smth. This is used intrsly. with the meaning of to go for a call of nature : *danaxsalia*, *danaxsakaia*.

danax-au trs., to come hiding or screening smth. the whole time : *bati danaxaume hojojada*, bring the lamp screening it against the wind ; *kapii danaxau'a*, he came keeping his axe out of sight.

danaxau-n rflx. v., to come on hiding oneself : *danaxauntanae*.

N. B. This word is used in the meaning of to go for a call of nature in the sentences : *danaxaukqai* ; *danaxauntia* ; *danaxauntce senq-tana*. In these, *au*, *aun*, mean : to come back (after having been hidden).

danax-idi trs., to go away hiding or screening smth. the whole time.

danaxidi-n rflx. v., to go away

dandač-purač

hiding behind things.

danapoča (Il. *dānu-pota*, ltly., the grain stomach) sbst, var. of *dana*, *danaka*.

danda var. of *dhandā*.

danda occurs in trs. cpds. like *kulidandā*, *herdandā*, etc., syns. with *kulidandari*, *herdandari*, etc., to ask, sow, etc., against hope, with little hope. See *dandari*.

dandač-dunduč var. of *andač-duaduč*.

dandač-purač, **danda-pura**, **danda-pura** Nag. **danda-punda** Has. (Sad. *dandapura*, *dandurpure* ; Or. *dandaibindai*) I. adj, with *ūh*, *bq*, *hoṛo*, tousled, dishevelled. Also used as adj. noun : *ama dandapunda* (or *dandopundako*) *nakibēstam*, comb decently thy tousled hair ; he *dandapunda nārākantei ju* ! Thou dishevelled one, go and wash thy hair with clay.

II. trs., with *ūh*, *bq* (not *hoṛo*) as d. o., to dishevel, to tousle someone's hair : *honko kekate inia bqko dandapundakeda*.

III. intrs., of hair, to ruffle : *nakidoe nakila*, *jati enkan dandarcage*, *aetege ūh dandapundatana*, he has combed his hair, but he is such a wiry-headed fellow, his hair ruffles by itself ; *bq dandapundare*, *menā jaṛasunum* (song), if thy head be tousled, there is castor-oil to comb it with.

dandačpurač-n, etc., rflx. v., to dishevel one's hair : *dupildupilte ūbo dandopundanjana*.

dandačpurač-q etc., p. v., to get tousled, dishevelled : *ama ūh cilekato*

danda-giri

dandapundaakana ? nīdoe *dandaē-puraēgiriakana*.

dandaēpuraēge, *dandaēpuraētan*, etc., adv., (1) dishevelled-like : *iniā bō dandapundatan lelōtana*. (2) with tousled hair : *durumakane taikena*, kaēomtele rāļoi utūturu'tane biriḍlenci *dandapuratane* uru'alena he was sleeping, we called him suddenly, he rose in a hurry and came outside with his hair all tousled.

danda-giri var. of *dhandagiri*.

dandal-daru subst., *Xylocarpus longifolium*, Clos. ; Bixineae,—a large shrub or small tree with long thorns, serrate leaves, and small deliciously scented flowers.

danda-panda var. of *dhandapanda*.

danda-punda var. of *dandaēpuraē*.

danda-pura, **danda-pura**, variants of *dandaēpuraē*.

dandāra-dundūru, **dandar-dundur**, **dandāra-dundūru**, **dandar-dundur** variants of *dhandāradundūru*.

dandāraō, **dandraō** var. of *dhandāraō*.

dandarca syn. of *dandana*, *dandau*, I. adj., with *bō*, *ūh* or *hoṛo*, of hair, rough, wiry ; with rough, wiry hair : *dandarca bō nakileroo kā gaēoboa*, stiff hair cannot be smoothed down even by combing it ; *miad dandarca buṛia piṭhorareṇa namlija*, on the way to the market I met an old woman with wiry hair. Also used as adj. noun and nickname : *dandarcaḱo lataḱgiriṭaipe*, *nakileroo tiṇaguruaroa* ; he *dandarca*, *kotem-tana* ?

II. intrs., of wiry hair, to stand on end : *iniā ūh nāge nakilena*,

dandari

nāge dandarcātana.

dandarca-gō p. v., of hair, to grow wiry : *iniā ūh dandarcakana*, he has wiry hair.

dandarcage, *dandarcaange*, *dandarcagege* adv., (1) wiry-like : *dandarcage lelōtana* it (the hair) looks stiff. (2) with stiff hair standing on end : *dandarcagege senbarātana*.

da idar-dundur var. of *dhandāra-dunduru*.

dandari I. adj., occurs in the phrase *dandari kajige*, it is a mere supposition ; it is a case of maybe yes, maybe no ; there is not much hope : *tisiā ṭaka na nōre merombu kiriaia*, *namoa ci* ?—*dandari kajige*. II. trs., occurs as first or second member of ēpd. prds., with the meaning of : against hope or with little hope : *kulidandariṭipe*, *dandarikuliṭipe*, ask him though there is no hope, or but little hope, of his answering.

dandari-gō p. v., occurs in the p. v., of the same epds. : *jaṇa herdandarijana* (or *dandariherjana*) *miadmiaddo omonakana*,—apeo ape aminata bugin hitape enkakeda, acun ote banoa ci ? The seeds were sown against hope (in bad soil), nevertheless some have come out. —You too have treated like that such good seeds (i.e., you should never do so with such good seeds), have you no good soil ?

dandari-n rfx. v., occurs, in the same meaning, as affix to intrs. prds. : *tisiā pāica asibu sena*,—hela, *tisiagapa kā namōtana*,—iminreobu

sendandarina, to-day we will go and ask for a loan.—But no loans are given nowadays.—Nevertheless we will try against hope.

III. adv., also with the aff. *ge* (1) modifying any of the prds. to which *dandă* and *dandari* may be affixed, against hope or with little hope: *dandarigele* arctana, we bale out the water for catching fish, but we do not think that there are any fish here. (2) not in earnest: *dandariî* hējada, he says yes without intention of keeping his word; *dandarigee* gitakana, he feigns to be sick; *dandarigee* kristānana, he is a Christian in name only. (3) by a trial of luck, by a random venture: *dandariîq* kuli-leka, lēreo, kārco, I will venture the question, be the answer what it may; *dandariîq* gosgleka ne ranu, gonogreo, kă gonogreo, I shall apply this remedy to try my luck, whether it has any effect or not.

dandăra-dunduru, **dandaŕ-dundur** variants of *dhandăradhunduru*.

dân-dati, jingle of *dân*, used as subst., trs., and in the p. v.

dân'rađ var. of *dhana'irađ*.

dani poetical interjection of surprise:

Datarom, mâi, kirinamre, cuțukom nurete.

Paëla, mâi, kirinamre, racakom jogete.

Dani! mâire, nama jumburi, cuțukom nurete,

Dani! mâire, nama caëla, racakom jogete.

When they buy thee a sickle, O girl, thou usest it to dig up mice. When they buy thee a breast cloth, O girl, thou sweepst with it the courtyard (thou letst it drag along the courtyard). Hullo! girl, art thou so gluttonous, that thou diggest up the mice? Hullo! girl, art thou so pleasure-sick, that thou letst thy cloth drag along the courtyard (when dancing)?

dăni (Sk. *dhānī*) subst., an early variety of rice, sown on high fields and sometimes mixed with the late rice sown in low fields, from between which it is then reaped as soon as it is ripe.

dania trs., to lift smb. with a stick passed in his *pagahora*, i. e., passed between his *botoq*, loin-cloth, and his back where the *botoq* passes like a rope between the buttocks: honhonkore miadniko *daniatja*, botoq siduterjana.

dania-q p. v., to be lifted in that manner: ne hon *dania'ence* botoq odu'erjana.

dănj, **dănje** var. of *dhānj*.

dân-kurji var. of *dhānkhurji*.

danra var. of *darna*. The same metathesis occurs in *sanra*, var. of *sarna*.

danta (Sad.; H. *dant*, tooth) subst., the tusks of elephants and wild boars.

dantu (Sad.; H.) poetical syn. of *datula*, adj., with protruding front teeth:

Babudo malua, mûido *dantu*,

Tirilikina bailikina babutakinado.

The boy has no teeth in front, the girl has protruding front teeth, let

danu]-danu[n

us rub well with turmeric oil the boy and his bride. This is sung as a joke at marriages whilst the groom and bride are anointed with turmeric oil. The last verse in ordinary talk would be : babutakia-dobu tiribaikira.

danu]-danu[n rfx. v., or *danu]-danu[n* rufu, a jingle describing the motions of the body in husking rice with a pole.

danuka-uku, danuk-uku var. of *dhanukaduku*.

danuku-ban var. of *dhanukubān*.

da (Or. *dhāḍ*) var. of *dua*, syn. of *sa*, times : *upunda*, four times.

da emphatic particle, generally standing independently and not as mere aff. : (1) indeed, of course, forsooth, to be sure : *hēge da* ! Yes, of course ! *okoe enkakeda* ? *Samuge da*, who said so ?—*Samu*, of course. (2) added to explanatory clauses and followed by *orō*, because : *ne uđ jomoa ci kā* ?—*kā jomoa*, *bisiana da orō*, is this mushroom eatable ?—It is not eatable, because it is poisonous. (3) preceded by the enclitic *ge* and replacing the copula in prds., perhaps : *tisire hijgeda* he may come to-day.

dā subst., the lighter sound of the *duma* drum, as distinguished from *dū*, its heavier sound : *dumara dā taikaakana*, *dūdo kā*, *enado sandisare bēge saritana*, *enagasado kā*, the lighter sound of this drum is all right, but not its heavier sound, i.e., it sounds well on the side called 'male' but not

daagra

on the side called 'female'.

daqa-daqa var. of *damey-damey*.

daḍa (Sad.) syn. of *dandāca*. **daḡa-daḡa**, **daḡar-daḡar**, **daḡarken**, **daḡarleka** see under *dagadaga*.

daḡi (Sad. *daḡor-daḡor*) trs., to lift up a child catching it under the arms and making it dance at arms' length in the air : *hon daḡi-taime*.

daḡi-ḡ p. v., of a child, to be lifted and made to dance like this.

daḡōra poetical form of *daḡra*.

daḡōri, daḡūri poetical form of *daḡri*.

daḡōri-n, daḡūri-n rfx. v., poetical parallel of *kamirīn* :

Enagamgore goḡjanre, māīnam dikukamirīnana, māīna,

Napumgore sirijanre, māīnam sargadaḡvūrin.

If thy mother, O girl, come to die, thou wilt engage thyself as maid to the zamindars, O girl. If thy father come to disappear, thou wilt become the maidservant of the Sargas.

daḡra (Sad.) I. abs. n., the time of youth : *daḡrare-bar mon-jakede gojaḍ taikena*, when he was young he would carry up to two maunds.

II. adj., with *koḡa* or *hoḡo*, a young man, a youth : *daḡra hoḡoko miḍ monāte lāko ḡōca, haḡam hoḡokodo kako daḡia*. Much used as adj. noun : *haturen daḡraḡo buruteko-jana*.

III. trs., occurs in the opd. *asul-*

daŋgra, to bring up to manhood.

IV. intrs., in the df. prst., to be a youth : *daŋgratanam* cin haranta-na, naminan mârîtem sentana?

Art. thou a young man or an old man, that thou walkest so slowly?

daŋgra-n rfx. v., though not a young man, to behave like one : *lelîpe en haran tisinae daŋgrantana* ! *daŋgra-o* p. v., (1) to become adult, to attain the age of a young man, to reach the marriageable age : *aûrî daŋgraoa* ; *daŋgraakanae*. (2) in the cpd. *asuldaŋgra-o*, to be brought up to manhood.

daŋgrage adv., with *belo*, like a young man : *dindo isulî dinakana enreo daŋgragee leloa*, though already very old he looks quite young.

daŋgra-daŋgriko collective noun, the youths and maidens : *su-unfanre daŋgradanagriko durako epeŋora*, when dancing, the youths and maidens sing alternately.

daŋgra-jaer sbst see under *jaëur*.

daŋgri feminine of *daŋgra*, constructed in the same manner.

daŋgri-buŋi, sbst., the fruit of *gurundabû*, *Hiptage madablota*.

daŋgri-naca sbst., *Hyptis suaveolens*, Poit. ; *Labiatae*,—a very common, strongly scented, rigid annual herb, 2-4 feet high.

daŋgûri var. of *daŋgôri*.

daŋka-daŋka, **daŋkaë**, **daŋkaë-daŋkaë**, **daŋkuŋ**, **daŋkuŋ-daŋkuŋ**, **daŋkur**, **daŋkur-daŋkur**, **daŋkûru**, **daŋkûru-daŋkûru**, **daŋka-daŋka**, **daŋkaë-daŋkaë** Has. **daŋkere** Nag. (Sad. *daŋkur*) I. sbst., of men, a limp consisting in

the fact that one rests heavily on one foot and lightly on the other, which is hurt. (2) of animals, a limp with one foot : *ne keraa daŋkaë aûri hokaoa*.

II. a lj., affected with such a limp : *miad daŋkaë keriko h raujaia*.

III. intrs., to limp as described : *tisindo puragee daŋkaëjada*.

daŋkadanaŋka-n, etc., rfx. v., to limp as described : *holado nimiran kae daŋkaëntan taikena*.

daŋkaë-o, *daŋkuŋ-o*, *daŋkur-o*, *daŋkûru-u* or *daŋkaëbagel-o*, etc., (not in the reduplicated forms) p. v., of men, to make a false step so as to lean over and fall or nearly fall ; to miss one's footing ; to put one's foot into a hole : *nubare sentinlo nalire daŋkuŋlencii tombajana*, walking in the dark he stepped into a drain and fell on his face.

daŋkadanaŋka and the other reduplicated forms, with or without the affxs. *ange*, *ge*, *tan*, *tange*, adv., with the limp described : *daŋkaëdaŋkaë-tane* sentana or *nirtana*.

daŋkaëken, *daŋkuŋken*, *daŋkurken*, *daŋkûruken* adv., with *rikao*, same meaning as *daŋkaë-o* and *daŋkaëbagel-o*.

daŋkadanaŋka-au, **daŋkaë-au**, etc., intrs., to come on limping as described under *daŋkadanaŋka* ; *daŋkuŋ-aujadae*, *daŋkuŋauntanae*.

daŋkadanaŋka-idi, **daŋkaë-idi**, etc., intrs., to go away limping as described above.

daŋkadore (Sad. *janakajore*) trs. caus., to cause one to reel or stagger tipsily : *ili daŋkadorekka ci arki* ?

daŋkadore-n rflx. v., to stagger or reel tipsily.

daŋkadorelan adv., with *sen*, to reel : bu'akan hoŋoko *daŋkadoretanko* senea.

daŋkaŋ, daŋkaŋ-bageŋ, daŋkaŋ-ŋaŋkaŋ see under *daŋkaŋdaŋkaŋ*.

daŋkeŋe-dankeŋe var. of *daŋkaŋdaŋkaŋ*.

daŋkuŋ, daŋkuŋ-bageŋ, daŋkuŋ-ŋaŋkuŋ see under *daŋkaŋdaŋkaŋ*.

daŋkuŋ, daŋkuŋ-bageŋ, daŋkuŋ-ŋaŋkuŋ see under *daŋkaŋdaŋkaŋ*.

daŋkũru, daŋkũru-bageŋ, daŋkũru-ŋaŋkũru see under *daŋkaŋdaŋkaŋ*.

daŋkuŋu-daŋkuŋu I. sbst., the sound of the mechanical rice-pounder, called *diŋki*, when it is worked rapidly : okoŋa oŋare *daŋkuŋudaŋkuŋu* aĩumŋtana ?

II. adj., with *sari*, same meaning *diŋkira daŋkurudaŋkuŋu sari siŋa* simko ŋaũtea aĩumŋa.

III. intrs., to cause the production of this sound, to work the *diŋki* : iminaŋge *daŋkurudaŋkuŋuĩpe*, nãdo herŋtepe, husk no more to-day, go and weed now.

daŋkurudaŋkuŋu-n p. v., of the *diŋki*, to be worked, to be caused to produce this sound : *diŋki padaŋare daŋkurudaŋkuŋuua*.

daŋkurudaŋkuŋutan adv., with *ruŋruŋ, sari*, making this noise.

daŋsi trs., (1) also *daŋsibaŋi*, of a bear, to stand erect and so throw a man down with the forepaws : buŋi *daŋsikĩa*, buŋi *daŋsibaŋikĩa*. (2) also *daŋsiaŋgu, daŋsiuĩu*, used in jokes and in displeasure (a) of a

man, to climb on a tree and shake down the fruit : uliĩ *daŋsikedā*. (b) of a fowl, to jump or fly on smth. and cause it to fall : acaŋga dōakan ŋuaki miad cagasiŋ *daŋsiaŋgu-keda*. (3) poetical parallel of *ruku*, to shake down fruit.

daŋsi-n rflx. v., used in displeasure, (1) of men, to climb on a tree. (2) of fowls, to jump or fly on to things : ne siŋ jãŋare *daŋsibaŋana*.

daŋsi-ŋ, daŋsiaŋgu-n, daŋsiuĩu-gŋ p. v., (1) of fruit, to be shaken down : goŋa lagaĩcara uli tiŋa *daŋsilena*. (2) of men, to fall in a pit ; rarely, to fall from a tree : huŋaree *daŋsilena* ; daruãtee *daŋsijana*. (3) of smth. on which a fowl jumps or flies, to be caused to fall down : siŋ acaŋgaree ŋakab-janci miad ŋuaki *daŋsijana*.

da-n-aŋsi vrb. n., (1) the quantity of fruit shaken down : uliko *danaŋsiĩ* *daŋsikedā* miad daru jak ŋd kac poco-keda, he shook down so many mangoes that he did not spare a single tree. (2) the bad way in which one falls in a pit : *danaŋsiĩ daŋsijana* maeane bagraũterjana, he fell so badly that he hurt his back altogether. (3) the fruits which have been shaken down : ne ulido holaŋa *danaŋsi*, these are the mangoes which were shaken down yesterday.

dað (A. *dahr*) syn. of *lãti*, I. sbst., a chance, an opportunity, favourable circumstances : tiŋa nĩ dandegra *dað* namakana, this time we have got the opportunity of fining him.

II. trs. caus., to give a good oppor-

daḍa

tunity : magecanduraḥ daḥ gorako
sīmente kūbe *daḍbua*, the rains in
January will give us a good oppor-
tunity for ploughing the high fields.
Note the idiom : tisira rimbil lanoa
hai barāsira (or hai barāsimente)
kūbe *daḍakada*, the weather is
very favourable for fishing with a
line, there are no clouds.

daḍ-ḡ p. v., of a chance or oppor-
tunity, to offer itself : senderareḥ
tisira khūḥ *daḍakana*, kae hoḥojada,
to-day there is a good opportunity
for hunting : there is no breeze.

daḍa var. of *daḍ*, but only as sbst.

daḍa var. of *daba*, *dabi*.

daḍa (Sad.) I. sbst., each of the
successive layers of mud in the
raising of a mud wall. These layers
are about 9 inches thick : miad
daḍa rōrojanate eṭa *daḍa* tapagoa,
when one layer has dried, another
is put on top ; pacri cimin *daḍape*
haraakada (or salaṅgiakada) ?
How many layers high have you
raised the wall ?

II. trs., to bring a mud wall to the
height of so many layers : pacri
ciminape *daḍakada* ?

daḍa-ḡ p. v., of a mud wall, to be
raised so many layers : pacri ciminape
daḍajana (or *cimindaḍajana*) ?

daḍra, *torsa* Has. *dara*, *tara*, *tora*
Nag. (In Mt. and Or. *dara* is
similarly used as a post-conjunction
when, owing to) syn. of *ia*, afx. to
prds. signifying that the action in
question is performed on the occasion
of some, other action : Ranciteni
miad naḍa lija *audaraaiṁme* metaima,
tell the man who goes to Ranchi

daḍra

to take the occasion to bring thee a
new cloth.

daḍra, *daḍrad*, closer in cntrd. to
torsad, *torsa*, further away, used of
space or of time 1^o of space. I.
sbst., a place closer : en bakāsa
daḍradre dōtam ; *daḍratee* hijutana.
II. adj., which is closer : buru senḡ-
tankoe raledḡkoa taḥomakanj, *daḍrad*
hoḥoko aiṁmla, *torsad*koa luturredo
kā tebaḡana, one who lagged behind
shouted to those who were going to
the fair, those who were closer heard
his shout, but it did not reach the
ears of those who were further in
front. Also used as adj. noun :
daḍradko aiṁmla ; jar-gorape maḡa-
bala ci ?—*daḍradkodole* mapaelkeda,
torsad sareakana, have you cut all
the brushwood on the new field ?
—We have cleared the scrubs on this
side, but not yet further on.

III. trs., to bring or put nearer to
the speaker : bakāsa *daḍratam*.

IV. intrs., to approach, to come
closer to the speaker : rimbil
māḡimāḡite *daḍratana*.

daḍra-n, *daḍrad-en* rflx. v., to come
closer to the speaker : *daḍranme*.
da-p-aḍra-n, *da-p-aḍrad-en* repr.
v., syn. of *japapḡn*, to draw closer
to each other.

daḍra-ḡ, *daḍrad-ḡ* p. v., to be brought
or put nearer : bakāsa *daḍradakana*.

2^o of time. I. sbst., an earlier
date : *daḍradre* nendame, puram
saraginjada.

II. adj., of a date, early : neado
daḍra kaji dan, tōrra kaji kape
ituana ? This is an early date,
cannot you put it later ?

dapa

III. trs., to put a date early or earlier : *nenda daōradkeda*.

IV. trs. caus., to impose an earlier date, to cause people to choose an earlier date : *nenda oiminare daōradkedpea?*

V. intrs., of a date, to approach : *jargidin daōradlana*, the rainy season approaches.

daōra-n, *daōrad-en* rflx. v., to settle a nearer date for oneself : *nendalo daōradenjana*.

daōra-g, *daōrad-g* p. v., of a date, to be put earlier : *mođ candura nendaqtan taikena mendo daōradjana*, it was to be after a month, but the date has been advanced.

da-n-aōra, *da-n-aōrad* vrb. n., the extreme earliness of a date : *nenda daōranogokale menla, danaōrako daōrakeda, barsiadananarako nenda-tadlea*, we were asking for an early date, they advanced it so much that they made us accept the day after to-morrow.

dapa I. sbst., compulsion, coercion, constraint : *sendo kain mone-la mendo daparqter senjangea*, I had not the will to go, but I go by compulsion.

II. adj., with *kaji*, compulsory words, great insistence : *dapa kaji alope kajiia*.

III. trs., to compel smb., to urge smb. strongly : *kentede dapañāmenter nūkeda kāredo kañajana honana*, I drank because he pressed me so much, else I would have refused. Note the idioms : (1) *nido horogem dapaitana*, thou treatest this animal as if it were a man. (2) *nido*

dapa

maran horogem dapaitana, thou treatest this child as if it were grown up.

IV. intrs., to insist, to urge : *enaraūtee dapałana*, mendo *jetaōo kakoqtana*.

dapa-n rflx. v., to try and force oneself upon smb. : *añandimentee dapałana*, he makes undue efforts to settle his marriage ; *mastarkamimentee dapałana*, he tries by all means to be accepted as a teacher in the school. Note the saying : *kuṭunkupu're dapan taōomte eđka-ge kaji aļumoā*, to insist unduly on a marriage, is to subject oneself to reproaches in subsequent quarrels.

da-p-apz repr. v., to urge each other : *pītre napamlenci kupulq dapałatanki taikena*, having met in the market they were inviting each other urgently to a visit.

dapa-g p.v., to be compelled, to be pressed : *dapałenam ci songaratem hijulena?* Hast thou been compelled to come or didst thou come of thy own free will?

da-n-apa vrb. n., (1) the amount of compulsion or insistence : *dana-pako dapaķiña inkua kaji huran-giri kain dañjana*, they urged me so much that I had to comply.

(1) the act of compelling, of urging : *misa danapado kako manatirakeda*, mendo *kanekane dapaķed-koa*, they did not listen to his first instance, but he went on urging them again and again. (2) people who are not free : *ne kamimente danapako kain namana*, for this

dapa-dapa

work I want only willing people; arandisakrament *danapato* kũ om lagatinaa.

dapate adv., by compulsion, by urging insistently, against one's will: no hon *dapate* iskulrele antaia, it is by insisting strongly that we succeeded in bringing this boy to the school.

V. As adverbial aff. to prds. it means by compulsion, by strong insistence: *audapa*, *kuldapa*, *omdapa*, etc.

dapa-dapa var. of *dhapadhapā*.

dapal (II. Or. *dhāpnā*: Sad. *dhapek*) trs., (1) to cover with leaves or a cloth or sheet of any kind, to pack into a cloth, to tuck a cloth under smth.: hone *dapalkia*, she spread a cloth over the child. (2) sometimes syn. of *dab*.

dapal-en rflx. v., to spread smth. over oneself: paṭite *dapalēnpe* rabarajadperedo, if you feel cold spread a mat over yourselves.

dapal-o p. v., (1) to be covered with leaves, a cloth, a sheet: ne liṭate ṭunṭki *dapaloka*. (2) to be packed in a cloth. (3) to be tucked under some kind of covering: sikrījāl purā alom cetanea, latarre *dapaloleka* taĩnka, do not hang the mosquito curtain too high, leave it so that it can be tucked in under the mattress.

dapal, *da-n-apal* vrb. n., (1) a covering of cloth or of a plaited sheet, in contrd. to *hanarub*, *harubteq*, a solid cover: *dapal*. ocotam; misa *danapaldoe* oṭagirikeda, oṭoko *dapal-rūrataia*, he threw off the first covering they spread over him, they have

dapardari

covered him up again. (2) the number of clothes spread as cover: hon aisan *danapaltee* *dapalkia*, saṣaḍ kae namjantee goṭjana, she overspread her child with so much cloth that it was smothered. (3) the duration of covering: *danapale* *dapalējana*, aihura seta enaṭe oṭanjana, he covered himself up for so long a time, that he did not remove till the morning the cover he had put on in the evening.

dapal-lija sbst., a packing cloth, a cloth into which smth. is packed.

da-pandu, **da-pandu-bira** sbst., the Monocellate Cobra, *Naja monocellata*, a snake up to 4½ ft. long, with dilatable hood, erect poison-fangs and a single white ocellus with black centre and margin on the rape of the neck.

Its colour is darker than that of the spectacled cobra and its poison, according to the Mundas, is slower in its action: *panḍulekae* leloa, mendo *panḍuāte* oṭo korkoṭapanḍuāte inia bisi huriagea, māṛimāṛite rakaboa.

dapardari (II. *dhapār*, a running, a race) I. sbst., a match, a competition: *dapardarirele* jitaḍjana, we won the match; duraraṭa *dapardariko* lagaḍakada, they had a singing competition.

II. adj., with *hoṭo*, combative in face of his superiors or of those who are stronger than himself: inṭi keṭeḍ *dapardari* hoṭo.

III. trs., to fight a bigger man: *dapardarikiṇae*.

IV. intrs., *lo* being affixed to the object, same meaning: ainaloḥ *dapar-*

daparom

dapur

darikena ; ainalo *dapardarim* lagatinaa ? Dost thou pretend to compete with me or to emulate me ?

dapardari-n rflx. v. (1) to answer hotly to the scolding of a superior : *gunaakareo ka gunaakareo mara* horolo *dapardarin* ka lagatinaa, gapilen lagatinaa. (2) of children, to fight one bigger than oneself : *gopooree dapardarinjana*. (3) in the dl. or pl., to compete, to play a match ; to work in emulation : *sentanre kabu dapardarina*, *ka* *hasujaina*, let us not walk for the fastest, my foot aches ; *mar, okoe puralana irea mentakia dapardarinjana*, they competed as to who would reap most.

dapardari-g p. v., in the df. past only, to have become of a combative disposition in face of bigger people : *ne hore puragee dapardarijana*.

dapardari, *dapardarige*, *dapardaritan* adv., meanings corresponding to those of the rflx. v. : *dapardarigee* *kajiruarla* ; *dapardaritane* *gopo* *ojana* ; *tisina* *podainuna* *dapardariko* *inuna*, to-day there will be a hockey match.

daparom syn. of *mergara*, which see.

dapedar I. sbst., (1) the chief village watchman in charge of a group of some ten or twelve, each of them being the watchman of several villages : *dapedarko* *diguarko* *cetanre* *hukumko* *calaotana* *oro* *candure* *barsako* *hajirintana*, *diguirkodo* *hapatare* *misa*. (?) the position of head village watchman : *dapedare* *bagekeda*.

II. trs., to put smb. at the head of a group of village watchmen : *neren diguar nadoko dapedarkia*.

dapedar-en rflx. v., to accept the position of head village watchman : *dapedarenam* *ci* ?

dapedar-g p. v., to become head village watchman : *dapei* *akanae*.

da-phariaonj Nag. Itly., the water cleaner, syn. of *da'ela*, *tetada* Has. sbst., a whirl'g'g beetle, *Gyrinus natator*, and another *Gyrinus* of a larger species.

dapi ! interjection used on'y by children in the games of *ukuinuna*, *katiinuna*, *guliinuna* and *tilgutuinuna*, which see.

II. intrs., to say 'dapi' : *dapi-kedae*.

dapi-g p. v., imprsl., of the interjection *dapi*, to be used : *dapijana*.

dapi-kese trs., to be the first to say *dapi* and so prevent the player from picking up his marble, from pocketing the two pebbles, etc. : *dapikese* *kinae*.

dapikese-g p. v., to be thus prevented : *dapikese* *janae*.

dappabagel and **dappaken** vars. of *dhabpabagel* and *dhabpaken*.

dapur, **dapuru**, **daur**. denotes defiance in general, a defiant refusal to do smth., sometimes also a contemptuous indifference to smth. happening, being said or done. Its uses are so strongly idiomatic that they can hardly be expressed in the ordinary grammatical terms.

I. Used by itself alone, (1) it denotes a categorical or defiant

dapur

daraḍ-doroḍ

refusal and is constructed either with or without the negative particle *kā*. If the negative particle be used then *dapur* stands in the df. prst., the future or the static f. ts. If *kā* be not used, then *dapur* takes either the static afx. *ta* or the concessive form of the static tense, so that for the English sentence: I will do nothing of the kind, we get five different eqvts.: *kairḍapurṭana*, *kairḍapura*, *kairḍapurṭa*, *dapurṭairḍ*, *dapurṭakairḍ*. (2) it is eqvlt. to the English: I do not want, I do not care to have. Although in this sense it be eqvlt. to a trs. prd., it never takes any inserted prnl. object. For the rest the five forms given above are used indiscriminately: *enkan iskulhonko kairḍapurṭana*, *enkan iskulhonkoirḍapurṭa*, etc.. (3) in the mouth of displeased people, it occurs in the intrs. and the rflx. v., with the meaning of to tarry, to go somewhere, to occupy oneself as if indifferent to, or contemptuous of, those whose company is discarded. But this connotation disappears from such sentences when they are used as a joke: *Khunṭitebuale menḷa, ædo tisiḷ jakeḍ Doldaree dapuruakada*, we had agreed to go to Khunti, but he still tarries in Dolda; *cenaḷkom dapurubarṭana?* What art thou loitering for? *okorem dapurbarantana?* Where art thou tarrying? *okotem dapuruntana?* Whither art thou going?

II. When it is intended to express contemptuous indifference to smth.

being said or done, or happening, *dapur* stands as afx. to the prd. denoting that towards which one feels contemptuous indifference. The cpd. stands in the optative form: *kajidapurḷkae!* Let him say what he likes! I do not care for what he says! *sendapurḷkae* or *senḡdapurḷkae!* I do not care if he goes away! N. B. When the first part of the cpd. is in the p. v., then the p. v. afx. *ḡ* is transferred and affixed to the second part as in all other passive cpds.: *goḡdapurḷkae!* I do not care if he dies! *phāsidadapurḷkae!* I do not care if he be hanged!

III. It occurs as interjection expressive of either defiance or contemptuous indifference, in the following variants: *dapursante*, *dapursate*, *dapursinte*, *dapursite*, *dapurusante*, etc., *daḷrsinte*, etc., syn. of *ṭeposante*, *ṭeposate*, *ṭepoṭsinte*, *ṭeposite*.

IV. It occurs also in *dapuro kā* syn. of *ciulaḍ kā*, never: *dapuro kā hobaoa*.

dār. var. of *dhār*.

dara, *tara*, *tora* Nag. affix., var. of *daḍra*, *torsa* Has. In Santali *dara* is still used as independent prd. meaning to come.

dara Has. var. of *darha* Nag.

dara var. of *dhara* and *dhair*, sbst., line, file, row.

daraḷ affix to *capu*, *kuli*, *sen*, etc., syn. of *dandaḷ*, *dandari*.

darabanḍu (Sad. *darbandia*) var. of *bacabanḍu*.

daraḍ-doroḍ, *ṭaraḍ-ṭoroḍ* (Sad. *ṭarṭorathā*; a jingle from H. *ṭorṇā*)

I sbst., the sound made by a stick which is cracked, partly split: ne soṭara *darađdorođ* aṭumṭana, purage caṭabaraakana.

II. adj., (1) with *sari*, same meaning. (2) with *soṭa*, split, cracked.

Also used as adj noun: nekan *darađdorodina* oikaēa? bugin soṭa *omaiṭpe*.

III. intrs. imprsl., with *jī*, fig., syn. of *ruṭaguṣuṭaguṣi*, not to feel quite well: *jī darađdorodjāina*.

IV. trs., to crack a stick: ne soṭa *uri daldalteko darađdorodkeda*.

V. intrs., of a stick, to be cracked, to sound cracked: ne soṭa *darađdorodtana*, siṃmente alom idiia.

darađdorod-ḡ p. v., of a stick, to get cracked: cikanā dalte ne soṭa *darađdorodjana*?

darađdorodtan, *darađkendorođken*, *dorodkendorođken* adv., with *sari*, with the sound of a cracked stick: ne soṭa *darađdorodtan saria*.

dorodleka, *doroddorodtan* adv., (1) with *sari*, same as *darađdorodtan*. (2) with *leḷḷ*, looking cracked: ne soṭado *doroddorodtan leḷḷtana*.

daraě Has. (H. *dhā*) syn. of *aḍgar* Nag I. sbst., the excess of angle, as explained under trs.: *daraě juguturūratam*, correct the excess of angle.

II. adj., (1) with an excessive angle, as explained under trs.: *daraě naēal jarujupu urikiale toltadkina, kakina racadaritana*, we have put two lean bullocks to a plough of which the shaft makes too broad an angle with the bottom line, (or of which the share is fixed too slantingly) they are unable to pull it.

(2) with *lanḍi*, buttocks protruding under a slender waist. *Daraě* alone and *daraělanḍi* are both used as a nickname for people with such buttocks: *ama, daraě! ama, daraělanḍi!*

III. trs., to set a plough, an adze, a hoe or a plane so that it cut very deep or too deep, in contrd. to *hōmon*, to set these implements so that they cut very little or too little. For the plough this depends on the angle at which the share is inserted into the plough, or on the angle formed by the ploughshaft and the bottom line of the plough; for the adze and the hoe it depends on the size of the angle between the handle and the blade. If the angle be too broad the implement cuts too deep, if it be too small it does not cut deep enough. Hence *daraě* means: (1) to arrange or make those implements with too great an angle: *pālem daraěkida*. (2) when used as corrective to *hōmon*, to increase the angle: *pāl daraēṇṭam*, *hōmonakana*, fit the share more slantingly, it does not cut deep enough. *daraě-ḡ* p. v., (1) to be set or made with too great an angle, so as to cut too deep: *naēal daraēakana*, *pāl daraēakana*. (2) with *lanḍi* as sbj., to have a slender waist and protruding buttocks: *iniṭ lanḍi daraēakana*. *da-n-araě* vrb. n., the degree of excess in the size of the angle: *danaraēe daraēkeda*, *sitanre āḍge bididica*, he has fixed the share so slantingly that the plough stands

on end in the ploughing.

daraŕge adv., with too broad an angle : *naéal daraŕgee soabkeda* ; *kuðlam daraŕgee baikeda*.

darakmarað syn. of *armarað*.

daram var. of *dharam*.

daram-apu var. of *dharamapu*.

darara, **dararaŕga**, **darara**, **dararaŕga** (Sad. *darang* ; Or. *darangā*, a steep bank) syn. of *huara*, I. sbst., a precipice : *netere purage dararaŕga mena*.

II. adj. precipitous, in which there are precipices : *dararaŕga horatem idijaðbua*.

III. trs., to make, to dig a precipice : *ne sirmara da isugee dararaŕga-kada*, this year's rains have rendered it very precipitous.

dararaŕ-g p. v., to be rendered precipitous : *ne goŕa* (or *ne goŕare*) *eilekate dararaŕgajana* ?

darara trs., occurs in the Asur legend : *sârâsibu dararaŕia*, let us catch (the vulture) with tongs. This word is otherwise out of use and its exact meaning is not known.

darað var. of *dharað*.

darāra, **darārað** I. adj., ground coarsely : *darāra rāri honko jom-jada* ; *darāra kode riðrūraeme*.

II. trs., (1) to grind coarsely grains or pulses : *kodem darārakeda*, *kecelkeate riðrūraeme*, thou hast ground the millet coarsely, having winnowed it so as to separate the coarse parts, grind them again. (2) to submit pigeon-peas to a kind of rough grinding whilst they are being puffed : *atajare*

rāri guŕagudirite keçreko ragadað-biurea, *ente rāri ataqtanci oŕegoa að lebege taína*, *enage darāraakana menoa*, whilst puffing them in a piece of earthenware they stir the pigeon-peas with a grinding stone, then, whilst getting puffed, they split and cease to be hard ; this operation is described by the term *darāra*.

III. intrs., to get ground coarsely against the grinder's intention : *pu-puratem ajomjada*, *kode darāraŕlana*, thou art feeding the mill too much, the millet gets only coarsely ground.

darāra-g, p. v., meaning corresponding to the trs. : *masuridāli aŕri isinere darāraŕka* ; *moð teðā rāri darāraakana*, *honko eçbaraakope*, a whole measure of pigeon-peas has been roasted and coarsely ground, give pinches of it to the children.

darārage adv., modifying *rið*, coarsely : *darāragem riðkeda*.

darāra, **darāri**, **darāra**, **darāri**, **darāra**, **darāri** (II. *darārahā*) syn. of *dutam*, sbst., a go-between, a messenger, a delegate. The term occurs in the Asur legend, in the folk-lore and in songs. In ordinary conversation it occurs only in the cpd. *dutamdarāra*.

darārað (Or. *gharḍhururnā*, to thunder) trs., to make the doors, windows, roof, quiver : *duraraŕte oŕæ darāraðkeda*, he shook the house with his song.

darārað-g p. v., of houses, to quaver, to shake : *ote eklare duarko*, *kirkiko*, *sarmiko*, *sobenā darāraðoa*, during

darāṛā

an earthquake, everything shakes : doors, windows, roof.

darāṛaḍge adv., so as to shake the house : *goṭa oṛa darāṛaḍgee duran-jada*.

N. B.—*Darāṛaḍ* is also var. of *darāṛa*.

darāṛā var. of *dharna*.

darāṛā, *darāṛi* var. of *darāṛa*, *darāṛi*.

darāṛ (Sad. *dhar-dharānt*) I. sbst., the promise of a sacrifice, made to a bonga in order to obtain someone's death : *darāṛ kae puraḍkeda enamente aēa cetanre duku hobarūraa-kana*, he did not offer the sacrifice promised to obtain someone's death, and so the harm fell back upon himself.

II. adj., with *kaji*, the formula used in a *darāṛ* : *darāṛ kaji najomburiako aḍ deḍrako munditada*, the formula used in a *darāṛ* is known to the witches and witch-finders.

III. trs., to ask from a bonga smb.'s death with a sacrifice or the promise of a sacrifice, in entrd. to *boṛgagoḥ*, to offer such a sacrifice, or to obtain someone's death by a sacrifice : *darāṛkiako*, *kājāe ṭekaḍoa*, *cinā rika hobaoa* ? They have made a *darāṛ* against him, maybe he will die, what is to be done ?

da-p-arāṛ repr. v., to make such a promise or sacrifice against each other : *ḍaparāṛkenakiṛ*, *miadṇiṇa soḍtojana*, *miadṇiṇaḍo bondojana*, they promised a sacrifice for each other's death, one's promise was effective, the other's fruitless.

darbanḍu syn. of *bacabanḍu*.

dar-dar

darbucar Nag. syn. of *kambakura* Has.

darbura Nag. syn. of *darāṛa*, *darāṛaḍ* Has. but only in the first meaning.

darcora (Sad.) syn. of *bacabanḍu*.

darda (P. *dard*, pain) I. sbst., chest or back-ache from fatigue or internal hurt, not from sickness : *maēanro darda mena*.

II. trs. caus., to cause such an ache : *sadom purageko ladikjate maēanro dardakja*.

darda-n rflx. v., to cause such an ache to oneself : *gogṭee dardan-jana*.

darda-ḡ p.v., to get this kind of ache : *cilekatee dardaakana* ?

da-n-arḍa vrb. n., the degree of this kind of ache : *danardae dardajana maēan sōje kae daritana*, he has got such a back-ache that he cannot hold himself erect.

dardaḡge adv., so as to get this kind of ache : *dardaḡgee gṭkeda*.

dardar (H. *daurā-dauri* ; Sad. *dardurunia*) I. sbst., fingers stretched out and expanded : *tīi dardarakaḍ taikena*, *dardarreko dalkja*.

II. trs., to stretch out the fingers and keep them separate from each other : *kaṛākomko dardareca*, crabs open their claws ; *kaṛākom dar-daraiṇtana*, the crab faces me with open claws.

dardar-en rflx. v., same meaning : *tīi dardarentana* ; *kaṛākomko ḍaroko dardarena*, *hoṛoko saḍjakore*.

dardar-ḡ p. v., (1) of the fingers, to be stretched out and expanded : *tīi dardarakana*. (2) of the claws of

dar-dur

crabs, to be opened: *miadña dāro dardar kana*, *miadña lo rikubakana*, the claws of one crab are open, those of the other are shut.

dardaroge adv., with *rika*, same meaning as trs.: *kaikom baran dāro dardarogee rikakada*.

dar-dur I. sbst., (1) frequentative of *durdur*, blood flowing from several wounds: *maōmdardure hokajana ci menagea?* (2) several flowing leaks in a roof or vessel: *ne oṛara dardur aṛipe dabrāya bāri taingea*, these flowing leaks in the roof will last until you take off all the tiles and put them back afresh.

II. adj., flowing from several wounds or several leaks: *dardur dāte goṭa oṛa lumjana*; *dardur maōmte lija soben lumcabajana*.

III. trs., (1) to inflict several wounds from which the blood flows: *miad bisekuri tuṛtuṛteko dardurkja*. (2) to make wet with several flowing leaks: *enara nidara marara dā dūrumakandipili dardurkedlea*.

IV. intrs., (1) of blood, to flow from several wounds: *anakoarjanumree tabalena*, *maōm dardurlana*, he fell on the thorns of an Alangium bush, he bleeds in several places (2) of water, to flow from several leaks: *dā dardurlana*. (3) of a roof or vessel, to have several leaks from which the water flows: *oṛa dardurlana*.

dardur-en rfx. v., to cause oneself to bleed profusely from several wounds: *miad baḡigar maōme dardurentan taikena*.

dardur-g p. v., (1) to be affected

Darha-bonga

with several wounds bleeding profusely: *maōme dardurjana janunkote*. (2) to be affected with several flowing leaks: *oṛa dardurlena*. (3) to be made wet by several flowing leaks: *hola puragele dardurlena tisinaṭedo*, we suffered more from the leaks yesterday than to-day.

dardurge, *dardurlan* adv., with *maōm* or *ioro*, profusely in several places: *dardurgee maōmtana*; *dardurlan cānḡ jorotana*.

daren-maren syn. of *dāddūḡ*.

darha Nag. **dara** Has. adj., (1) with *moloṛ*, a high forehead. (2) with the name of a man, who has a high forehead: *dara Camburu*. Also used as nickname: he *dara*! *darha-g* p. v., to get a high forehead: *daraakanac*.

da-n-arha vrb. n., the excessive height of a forehead: *danarae dārajana*, *moloutare pura cetan jaked ūḡ kā omonakana*, he has such a high forehead that the hair has grown only far above his brow.

***Darha-bonga** (Or. Sad) sbst., a spirit worshipped by the Oraons, who consider it a female deity, spreading, or sowing, as they say, epidemic diseases. She is supposed to live in rice fields or streams. There they erect in her honour a wooden post with a notched head, around which a small spot is left uncultivated. Every third year a buffalo or sheep is sacrificed to her and thrown into the water. During this sacrifice she is adjured to remain in this place and not to go out into

the neighbouring villages, and they promise to provide her there with all she requires. These sacrifices are made at the time when the Hindus celebrate the *Dasâi* festival during which goats are sacrificed to *Kali*, the slayer. The *Darha* of the Oraons seems to be the same as the *Kali* of the Hindus. *Darât*, i.e., a sacrifice offered to obtain the death of some enemy, is also made to her. It is said that the formulas used in such sacrifices are known only to witches and *deórâs*. The Oraons say that she appears sometimes visibly in the shape of a buffalo or sheep, and that, if she assumes a human shape, she has eyes as large as a bael fruit.

This spirit has, so far, found very few devotees among the Mundas. Those of the Hasada country refuse her worship because she is a most malevolent spirit. In some parts of the Naguri country the worship has made some headway, but it has had to accommodate itself to the Mundas' general notions. These are averse to representing either Singbonga or other spirits under visible forms, and so the wooden post, which had been adopted with the worship, gradually disappeared. The buffalo is often offered in sacrifice by the Dravidians. The sheep is little fancied by the Mundas, both as food (its meat being too hot) and for sacrifice. Their favourite animals for both purposes are goats and fowls. They therefore have added the goat and the pig to the

buffalo and the sheep as sacrifices allowed to *Darhabongr*. Even there where the worship has found an entrance, most Mundas ignore the beliefs cited above as proper to the Oraons.

darhi, *dari* var. of *darhi*.

dari, *dhari* syn. of *brindâbôn*.

dari (Sad.; P. *darî*) sbst., a carpet: ne *dari* keṛihurtaleka ibila, this carpet is as thick as a buffalo hide.

dariaḍ (H. *darjā*, the sea, a large river) sbst., a large sheet of water, either a small lake or a broad river.

daris syn. of *hurgis*, *hurgij*, *nandarat*, emphatic adv., absolutely, certainly, surely: ne hon *daris* kie acuna, this boy absolutely refuses to work; aĩṅ orare paṣsa *daris* bano, there is absolutely no money in my house.

darja (A. *darj*) sbst., a drawer of a table or cupboard: *darjaiṅ* boṅkeda, I drew open the drawer.

darja trs. to crush roughly grains or pulses by means of a mill or grinding stone.

darja-g p. v., to get ground coarsely.

darja (A. *darja*, stair, degree; Sad. *darja ālmi*) I. sbst., always qualified by either *miraṅ*, *cetan*, or *hurinṅ*, *lalar*, degree, rank, position: purage olparaḍakan hoṛoko maparaṅ *darjako* namaa, high positions are the prize of learning; *maratḍarja* hoṛo, *maranṅ darjaren* hoṛo, *cetandarja* hoṛo, *cetan darjaren* hoṛo, a man of high rank; *hurinṅdarja* hoṛo, *hurinṅ darjaren* hoṛo, *lalarḍarja* hoṛo, *lalar darjaren* hoṛo, a man of low rank.

darja

Maraḍarja, cētandarja, hurin̄darja, latardarja, are adj. cpds.

II. trs., in cpds., to put in a high or low position: ne hoṛodoe sêṛāna haturebu *maraḍarjataia*, he is a clever man, let us take him as a leader in communal matters.

darja-n rflx. v., in cpds., to put oneself in a high or low position: kajite aḷom *maraḍarjana*, kamite *maraḍarjan* baiua.

darja-q p. v., in cpds., to be put in a high or low position: sarkārdasiko kerkai leljanreko *maraḍarjhoa*, officials, if they show strenuousness in their work, are elevated to high positions.

darja I. subst., a spare, quite empty house: *darjare* jetanā kako dōēa, jājeta pordēs hoṛoko dēratea, they do not store anything in a *darja*, it is used as lodgings for strangers.

II. adj., with *ora*, same meaning.

III. trs., to build a spare house, to make into a spare house: ne racare miaḍbu *darjača* duḃjūrumente.

darja-q p. v., to be made into a spare house: okoreṇa dēraēa? *darjaakan* ora menaredo udubainape.

darji (P. *darzi*) syn. of *lijarṇi*, a tailor.

darji-n rflx. v., *darji-q* p. v. to become a tailor: *darjinjanae*, *darjiakanae*.

darji-sul subst., the needle of a sewing machine.

darkamaraḥ syn. of *armaraḥ*.

darkaḥ (H. *darkānā*; Sad. *darkek*) I. subst., a crack: selaṭire *darkaḥ* lelkeḍci kaiṇa kirinakeda (2) fig., a

darkās

threat: ne hoṛoa *darkaḥ* okoe boroa?

II. adj., (1) cracked: *darkaḥ* lepelumbule kirinakada. (2) fig., with *kaji*, threatening words: *darkaḥ* kaji hapetam.

III. trs., (1) to crack, to damage so as to nearly break: ne daru hoēo *darkaḥkeda*. Occurs also in the cpds. *koṛamdarkaḥ*, *tuguridarkaḥ*. (2) fig., to threaten: cinamentem *darkaḥjaḍkoa*?

da-p-arkaḥ repr. v., to threaten each other: *daparkaḥjanakiṇa*.

darkaḥ-q p. v., (1) to get cracked, nearly broken: selaṭi uṛte *darkaḥjana*; tī *darkaḥakana*, hulādo kā bulaakana, mendo jaṇa huṛialeka rapudakana. (2) fig., to be threatened: kakoṭan taikenā, purageke *darkaḥjanciko* kamijana.

da-n-arkaḥ vrb. n., (1) the object one has cracked: nea okēēa *danarkaḥ*? Who has cracked this? (2) the amount or extent of cracking: *danarkaḥ* *darkaḥjana*, goṭa bakāsara selaṭkore miado buginaṇa banoa, there has been such an amount of cracking that in the whole box there is not a single slate in good condition. (3) fig., the act of threatening: misa *danarkaḥdo* kako gatagamkeda enamente ora *darkaḥkeḍkoa*, they did not mind his first threat, therefore he has threatened them again. (4) fig., the amount of threatening: *danarkaḥe* *darkaḥkeḍkoa* miḍ hoṛoo kae pocokeḍkoa, he threatened them all without exception.

darkās, *darkāst*, *darkhāst*, *dorkōs* (Sad. *darkhast*; P. *darkhwāst*) I. subst., a petition to a court of law.

II. adj., with *kagaj*, same meaning: *darkās kagaje dakilkeda ci?* Has he handed in his petition?

III. trs., to hand a petition or a complaint into a court of law: *darkāstkiako*, they have entered a complaint against him; *diku tamorokedkoa*, enareā *darkūsteko* senotana, the landlord has beaten them again, it is to enter a complaint on this account that they are going to the court.

darkuca (Sad. *darkuch*; P. *darkuchlāi*, internal bruise) I. sbst., a sore place on the sole of the foot where the flesh has been interiorly bruised by treading on a pointed object (*jilu bitarre seredakana*), in contrd. to *poroka*, an ordinary boil on the sole of the foot. Both are treated by the *kaṭacor* remedy, (see under *cor*). If this kind of bruise be not so treated it is sure to fester: *darkucare bati ouataipe*; *iniā kaṭara darkuca auri bugioa*.

II. adj., with *kaṭa*, sore as described: *darkuca kaṭate sen kain dāritana*.

III. trs., with *kaṭa* as d.o., to tread on a pointed object so as to get sore as described: *kaṭain darkucatada*.

darkuca-n rfx. v., same meaning: *cilekatem darkucaniana?*

darkuca-q p.v., of the foot, to get sore as described: *miad kaṭa eskar darkucaakana*. (2) to get a sore foot as described: *darkucaakanreko corena*.

darмараḍ, darmarua (Or. Sad. *darmaruā*, half dead; *dar* is a contraction of *aḍhyārī*, half) var. of

armaraḍ.

darṃi var. of *dharmi*:

darṃiraḍ var. of *armaraḍ*.

darna var. of *dharna*.

***daroga, dorga, dorōga** (P. *dārogha*) I. sbst., a sub-inspector of police. This word raises very mixed feelings all over India but especially so in Chota Nagpur. In the mind of the Aborigines it calls up a kind of phantom of the most irresistible power in the state. I have known the time when the cry: "*kula boloakana*, a tiger has broken into the village," caused less terror and dismay than the simple message: "*daroga hijutana*". For an explanation, see the articles under *jeribana*, *salāmi*. All the measures taken by the British Government to abolish or at least to keep within bounds the malpractices of the police sub-inspectors, were almost nullified by the stupidity and fear of the Aborigines on the one hand, and by the cunning and incredibly unscrupulous ways of that class of police on the other hand.

II. trs., to appoint smb. as sub-inspector of police: *sarkār nā jaked purā Horoko kae darogaakadkoa*.

daroga-n rfx. v., to seek and accept the position of sub-inspector of police: *ne iskulre taikenko taramaranko daroganjana*.

daroga-q p.v., to get appointed as sub-inspector of police: *darogaakanae*.

daroga-huda, dorga-huda, dorōga-huda sbst, the post. or position of

daroga-kaml

darom

daroga.

daroga-kaml, dorga-kaml, dorōga-kaml sbst, the work or office of a daroga.

darom (Sk. *darsan*, sight, interview) I. vrb. n., the meeting, the going to meet: Bishopgomkeā *daromrem* taikena? Wert thou one of those who went to meet the Bishop on the way? Misa *daronte* sobenle lelcahakdkoa, by meeting them once we saw them all.

II. adj., with *kaji* a repartee, a bold answer: sobenkoa eranabarakedlea, mendo *darom* kaji jetaetaete kae namkeda.

III. trs., (1) to meet, to go to meet: hatu kae lelakada, *daromi-me*. (2) with inserted ind. o., to go to meet smb. in order to give him smth.: sadom *daromaipe*, go to meet him and put the horse at his disposal; jeketana, daru gko da *daromakope*, it is hot, go to meet those who bring the timber and give them water to drink. (3) to encounter, to meet with a hostile intention: bongat sabakadteko hijutana, dolabu *daromkoa*, they come armed with sticks, come, let us encounter them. (4) to oppose smb., to speak up against smb., to answer boldly: eranabarajadlee taikena barhorotelina *daromkia*.

da-p-arom repr. v., (1) to meet each other casually. (2) to go to meet each other. N. B. *Dap-arom* is not used when people gather and go as a mark of honour to meet and bring in some

important man. (3) to encounter each other with hostile intentions. (4) to oppose each other, to contend, to strive: engamapukialo alom *daparoma*, do not act or speak in opposition to thy parents. Also used sbstly in any of these four meanings: mid *dapromte* sobenle lepelcaba'ena.

darom-o p.v., (1) to be met on the road, especially in token of honour: Bishopgomke hijulena, mid gañdiree *daromlena*. (2) to be opposed, to get a bold answer: eranabarajadlee taikena, neskandoe *darom-jana*.

da-n-arom vrb. n., (1) the meeting smb. on the road, the going to meet smb.: mid *danaromte* sobenle lelcahalekkoa. (2) the number of people or the distance in going to meet: *danaromko* daromkia, horare hofo soah kako soahjana, so many people went to meet him (in token of honour) that they overflowed the sides of the road. (3) the amount of opposition or of bold repartee: dabuaōjadkodipli *danaromko* daromkia, kuruarjaked kae darijana, when he was scolding them, they gave him such repartees that he could not even cough back at them, i.e., that he was so daunted as to be unable to say anything more.

daromte adv., with the intention to meet, encounter or oppose. It is often used prdly. with inserted prnl. subj.: ini *daromtiqtana*, I am on my way to meet him.

daromni noun of agency, one who

darom-dako

goes to meet, one whom one goes to meet: *aiŋa daromko jetaëo barakoa*. *dāromnŋ* noun of agency, an adversary, an antagonist, an opponent: *aiŋa* (or *aiŋa*) *dāromko jetaëo barakoa*.

darom-dako, *darom-da kuŋiŋko*, *da-darom kuŋiŋko* syn. of *iandōŋ kuŋiŋko*, sbst., the common kites at the time they fly northwards to meet the rains, or when they come back with the first rains: *Agamariko geonagcona, daromdako lipalaŋia*. (Song). The *agamaris* fly together in a line, the kites, before the rains, fly struggling in the wind.

**darpa* (Sad. *dharpā*) I. sbst., an arrangement to entrap birds, squirrels, etc., which does not work automatically but must be watched. A basket, a basket cover, a winnowing shovel or anything suitable is turned upside down, rested on one side on the ground, raised on the other and there supported by a small prop to which a string is generally attached. Then the required food is sprinkled underneath, and the person watching the trap pulls the prop away as soon as the desired game has got underneath.

II. trs., to entrap in the manner just described: *sim cara herkedte hatateŋ darpaŋia*; *askal, dur, gerea, eman-koko darpakoa*.

darpa-n rflx. v., to let oneself be entrapped in a *darpa*: *tisina apia asākalko darpanjana*.

darpa-ŋ p. v., to be entrapped in the manner described.

da-n-arpa vrb. n., (1) the act of

darsan

entrapping in a *darpa*: *musina danarpate mōrēae goŋledkkoa*, in one day he entrapped five, killing them afterwards. (1) the game caught by means of a *darpa*: *hola danarpakodole utukedkkoa, tisina menakoa*, we have stewed those we caught yesterday, those we caught to-day are left. (3) the amount of entrapping with a *darpa*: *danarpae darpikedkkoa goŋa birren a-kilkoe cabikedkkoa*, he entrapped the spurred jungle-fowl to such an extent that there are none left in the whole forest.

darpan, dorpon syn. of *aŋa, lepelumbu*, sbst., a looking glass. *darpan-en* rflx. v. to look at oneself in a looking glass: *darpimentanae*.

darpila, darpila adj., (1) with *bō* syn. of *cala bō*, a head of hair spreading on all sides. Also used (1) as adj. noun: *darpi'a cia kam nakijada?* (2) as a nickname for those who have such a head: *he darpi'a!* (3) with *gungu*, syn. of *cukūru, cupi*, a large-brimmed hat made of leaves.

darpila-ŋ, darpi'a-ŋ p. v., of hair; to spread on all sides: *nakilereŋ inia ūŋ nekage darpilagoa*.

darpilage, darpilage, darpilagege *darpilage* adv, with such a head: *darpilagee dubakana, lolotana, taina, senotana*.

darŋa, darŋa var. of *darāŋa darāŋa*.

darŋa var. of *dharna*.

darsan, dorson, dorōson (Sad.; Sk. *darsana*; H. visiting of a sacred shrine) syn. of *seŋa*, I. sbst.,

darta

daru

worship, religious ceremony: *goṭa nida en darsan pahamtania taikena*, the whole night I remembered that religious ceremony; *goṭa nida ne darsaniṭ kumula*, I dreamt the whole night of that religious ceremony; *râtdipli Jagarnâtren deota kūḥ darsane namjada*, the idol in Jagarnat is worshipped by many people. N. B. This word is never used of the worship and sacrifices proper to the animists.

II. trs., to worship, to revere, to adore: *Kalidibiko dorṣonjaia*, they worship the goddess Kali; *Birsa darsantele sentana*, we go to revere Birsa, to show him our religious respect; *Cendagutire miaḍ diku kumbar siagi darsantane taikena*, *tī joraḍkeḍci siagisa ariḍkeḍci haḍamhaḍamtane kajijaḍ taikena*; *apia rajako Jisu darsanko senkena*. *darsan-q* p. v., to be worshipped, revered, adored: *Bagdadisumre Kalidibi kūḥ darsanqtana*, the goddess Kali is much worshipped in Bengal.

darta Nag. var. of *dharta*, fate.

daru (Sk. *dāru*, wood, timber, a species of pine) I. subst., (1) a tree. This word does not connote that a tree is of a woody texture. To say that a plant, creeper or tree is woody they use *jaṇakana*. But there are some trees which are not woody: palm trees, v.g., and papaw trees (*okoṇare jilu eskargea*) have a spongy or fleshy texture; they are called *daru*, but *kā jaṇakana*. Tree-like herbs, like the banana and plantain tree, are also called

daru, never *tasaḍ*, though they fall under the collective denomination of *tasaḍruṇa*, herbaceous plants, not under that of *siṇsandom*, woody plants. When *daru* is used as a specifying apposition, it is also applied to mere shrubs. Its syn. *siṇ* occurs now only in songs, in the names of a few plants or trees, in the proper noun *siṇdisum* or *siṇbhum* and in the collective noun *siṇsandom*: *ulidaruree dekena*, he climbed on the mango tree; *hanjeḍḍaru bōpursage taīna*, the *Solanum indicum* shrub is little higher than a man. Note the poetical figure: *siṇ suba, daru subajanam*, thou g'rl, art married, ltly., thou hast been put under a tree. (2) a plant or tree in general: *en disumreḥ bāḍaru, jōḍaru judagea*, the flower trees and the fruit trees, i.e., the whole flora, of that country is different (from ours). (3) the stem and branches of an erect or shrubby plant, even though it be herbaceous: *magebā oṛṇ tabenbāṛa bā judagea, daruḍo miḍgea*, the *Laggera flava* and the *Swertia angustifolia* have different flowers, but the look of the plants is the same; *darure miḍgea, sakamre judaakan*, the plant is similar, but the leaves are different. (4) wood conceived as material out of which things are made: *ape Belaṭtiko diritepe kunṭuīa, aledo darute*, you, Europeans, make pillars out of stone, we make them out of wood. (5) timber, any piece of timber: *ne darubu darnaea*, let us put this piece as tie-beam.

daru

darucuți

II. adj., wooden, made of wood : *daru* bakăsa, *daru* dandom, *daru* kațaten hořo.

III. trs., (1) to call smth. a tree : kadalko *darua*, mendo ena darujatire kă hisaboa, daruteo kă tigoa, tasad-teo kă tigoa, they call the plantain a tree, but it is not properly speaking a tree, it is neither a tree nor an herb. (2) to rear a tree : upunia kanțarae *darukeda*, he has sown four jack trees and protected them until they had grown into trees. (3) fig., syn. of *asulhara*, to bring up children until they are able to work : soben honkoe *darukedkoa*, all his children are at least twelve years old.

IV. trs. caus., (1) to let grow into trees : ne sake *daruipe*, hupuřiare alope maea. (2) fig., to dung a field and work it carefully so that the plants become very strong and healthy : ne sokořare baba khupe *darukeda*.

V. intrs., (1) to rear trees : ne bagănre kũko *darukeda*. (2) to grow into a tree : ne guțure sarjom purage *darutana*; in this scrub jungle many sal trees are growing tall.

daru-u p. v., (1) to become a tree : tamras huřiage *darua*, the guava becomes a small tree. (2) to get covered with trees : ne guțu cupad-angca, a ũrige *darua*; en disumre kũ *daruakana*, that country is well covered with trees; neredara *darulena*, it is in this place to be sure that the tree stood. (3) fig., (a) syn. of *hara*, of herbs, to grow, to attain their full growth : baba kuřamkore

darujana, the paddy has grown breast-high; nădo baba *darujana*, now the paddy has its full growth; mimiđ bita *darujanci* țuțuluțuțulu gelejana, having grown only to the height of one span it has produced very small ears. (b) of men, to grow tall : apute rețege taikenă, honkodoko *darunojana*, the father was small, but his children are rather tall. (c) of children, to grow up to the age in which they are able to work : cimin honkotam *daruakana* (or *daruakana*) ? ne hondo poăkana, kă *daruulekae* (or kă hořoŭlekae) lelqtana, this child has an infirmity it looks as if it were going to die young.

da-n-arū vrb. n., (1) trees which have been allowed to grow : sida *danaruko* maçabajana, eță some *darutana*, a first time the trees have been cut down, now the shoots from the stumps are in their turn growing into trees. (2) the denseness of a plantation : alea sakere sarjomko *danaru* darujana jiridom cikaea ? In our grove the sal trees have grown more thickly than *jirî* on a field.

darura, *darurea* adj., wooden, made of wood : *darura* bakăsa; *darura* dandom; *darura* kațaten hořo, a man with a wooden leg.

daru (Sad., H. *dārū* syn. of *arūi*.

daru-coke sbst., the tree-frog : *darucikeko* pundigea, inkua dang-rate țokore momoa, inkua bulu kako jomea, tree-frogs are white-coloured, to be hit by their urine causes a swelling, people do not eat the legs of tree-frogs.

daru-cuți sbst., the top of a tree.

dār-udār var. of *dhārudhār*.

daru-gigīḍ syn. of *janapqēré*, sbst., the Yellow-fronted Pied Woodpecker, *Liopicus mahrattensis*.

daru-haḍa-poṭa syn. of *ṭonaṅgoma*, sbst., *Spermacoce stricta* Linn.; Rubiaceae,—an erect annual herb with quadrate branches, opposite leaves and minute flowers in axillary fascicles.

daru-hajam [sbst., *Bischofia javanica*, Bl.; Euphorbiaceae,—a moderately sized tree of the jungles.

daru-huṣiṛ, **huṣiṛ-daru** Nag. **daru-huṣuṛi**, **huṣuṛi-daru** Has. (*Sad-pandair*) sbst., *Stereospermum suaveolens*, DC.; Bignoniaceae,—a tree with opposite, pinnate leaves and sweet-scented, tubular, purple flowers over an inch long, in large, lax, terminal panicles.

daru-kaḍsom, **daru-kāsom** sbst., *Gossypium peruvianum*, Cav; Malvaceae,—the Egyptian Cotton, a perennial shrub, 8-10 ft. high, cultivated but rarely in gardens for the textile wool in which the seeds are embedded.

daru-kita, **kita-daru** sbst., *Phoenix sylvestris*, Roxb.; Palmeae,—the wild date-palm, a tall, graceful tree, 25-50 ft. high, with leaves 10-15 ft. long. In Chota Nagpur it is rarely tapped for sugar. The fruit is eaten though well nigh fleshless.

daru-rahāṛi, **marāṇa rahāṛi** Nag. **daru-rāṛi**, **marāṇa rāṛi** Has. sbst., a kind of Pigeon-Pea, probably a form of *Cajanus indicus*, Spreng.; Papilionaceae, cultivated as a perennial. It is an erect shrub, 7-8" high,

with a stem as thick as the wrist. The seeds are said to be much larger, more tasty and more soft than those of the common Pigeon-Pea.

daru-sadomko sbst., a merry-go-round; the wooden horses.

daru-ud sbst., a white, edible mushroom growing on felled trees: *daruud* khūḥ rambha tāina, aūri catanaṅre ḍuḍūbugea, ḍanṭulāḍo ḍuṅguṛgea, the tree mushroom grows in dense clusters, before opening out it is stumpy, the stem is short.

daru-uru syn. of *kāluru*, sbst., the Carpenter-Bee, *Xylocopa* sp., a thick blue-black humble-bee with metallic hues, which scoops out galleries in the stems of dead trees.

daṛa (Tam. *taram*, -fold, times) syn. of *sa*, afx. forming distributive advs., -fold, times: *saodira*, a hundred-fold, *apidaṛaiṇ* senkena, I went three times.

daṛa var. of *dhara*, syn. of *gārā*.

daṛa, **daṛāba**, **daṛba** and in songs **daṛaē** syn. of *suba koto*, sbst., a branch near its junction with the trunk: *daṛare maemo*.

daṛa-q, *daṛāba-q*, *daṛba-q*, *daṛaē-q* p. v., of a tree, to have its branches starting in such or such a manner or place, v. g., near the ground: *ne daru ote japare daṛajana*.

daṛa I. sbst., the hamstring of animals: *uriṇa daṛa maḍkere kae sendaṛia*, if one sever the hamstring of a bullock, the animal will not be able to walk any more.

II. adj., with *sir*, sinew, same meaning.

darab-darab

darădur

darab-darab Has. syn. of *kəḥkaḥ*
Nag. I. als. n., the condition of
being a nagger : *iniā darāḥdarāḥ*
cimtan cabaoa ?

II. adj., (1) with *hoṛo*, a nagger, a
bore in scoldings. Also used as
adj. noun : *nekan darāḥdarāḥko*
aḥum kā sukua. (2) with *eraq*,
a vexatious nagging : *darāḥdarāḥ*
erāḥ aḥumtele ruḥagiriḥana.

III. trs., to bore smb. with scolding :
talaganṭalekae darāḥdarāḥkedlca.

IV. intrs., to nag, to scold in a bor-
ing way ; to start afresh a scolding
again and again, either coming
back on the same fault or passing
in review several former failings ; to
go on with the same scolding for
a long time : *enāḥtee darāḥdarāḥ-*
tana.

darāḥdarāḥ-en rfx v., same meaning
enāḥtee darāḥdarāḥbentana, *mocao*
kā'lagajaia.

darāḥdarāḥ-q p. v., (1) to get bored
with scolding : *oṛare dubakano*
taikena, *darāḥdarāḥlenci* *parkaha-*
penjana. (2) in the df. past, to
have taken the habit of boring people
with scolding : *en kuṛi eṛagee*
darāḥdarāḥjana.

V. adv., with or without the afxs.
ange, *ge*, *tan*, *tange*, also *darāḥleka*
modifying *eraq*.

darāḥ-bagel, **darāḥpa-bagel**, **darāḥ-**
bagel, **darāḥpa-bagel** trs., (1) to
cause a trap to close suddenly : *kaṭea*
nirbololenci bandiaratame darāḥ-
paḥbageliq. (2) to entrap suddenly :
bandiaratamre miaḍ kaṭeale darāḥ-
bagelkja.

darāḥbagel-en, etc., rfx. v., of an

animal, to let itself be entrapped
suddenly : *kaṭea darāḥbageljana*.
darāḥbagel-q, etc., p. v., (1) of a
trap, to close suddenly : *ratam*
darāḥbageljana. (2) to be entrap-
ped suddenly : *kaṭea darāḥbageljana*.

darāḥken, **darāḥpaken**, **darāḥpa**,
darāḥpaken adv., modifying *asiḍ*,
ratam, in the meanings of *darāḥba-*
gel : *kaṭea darāḥpaken ratamjana*.

darā-darī var. of *dharadharaḥl*.

darădur, **dară-duru**, 1^o var. of
daradari. 2^o imitative of sound, I.
subst., (1) the sound of rustling green
or dry leaves : *darăduruiḥ aḥumla*,
tuḥu ci kula senṭana ? (2) the sound
of various objects falling successive-
ly on the ground.

II. adj., with *sari*, same meanings.

III. trs. or intrs., to rustle the
leaves, (1) by brushing them in
walking : *kula patāṛae darădurulq*,
patapatatanle nirjana, a tiger rustled
the leaves, we ran off for dear life.
(2) syn. of *iharaḥḥuru*, in falling
from a tree. (3) syn. of *radararu-*
duru, by walking on dry leaves.
(4) of the wind : *hoḥoge patāṛako*
darădurujada. Also : to cause the
sound of various objects falling on
the ground.

IV. intrs., (1) of leaves, to rustle :
no guṭure darădurutana. (2) of
various objects, to fall resoundingly
on the ground.

darădur-en, *darăduru-n* rfx. v.,
to walk through the leaves rustling
them : *kula darăduruntana*.

darădur-q, *darăduru-q* p. v., (1)
of leaves, to rustle or get rustled :
patāṛa cikate darăduruntana ?

What causes the leaves to rustle?
(2) of various objects falling on the ground with varying noise.

V. adv., with or without the affs. *ange, ge, tan, tange*, modifying *sen, uŋgq, hošo: dāṛāḍurtane sentana; togoiŋa tuŋalja, eetanāte dāṛadurūtane uŋjana*.

dāra-dāru (Sad. *dāṛdur*, 2nd meaning) 1^o var. of *dāṛāḍur*, *dāṛaduru*, imitative of the sound of rustling leaves. 2^o imitative of the sound produced by several people baling out water with large recipients. Constructed like *dūru-dūru*.

daraē poetical var. of *dara*, *dāṛāba*.

darakab Cfr. *daraḥdaraḥ*, adj., with *moca* or *horo*, who is in the habit of boring with scolding: *miad dāṛakab buṛia nanathānkedlea*. Also used as adj. noun: he *darakab*, *amq erar hokaeme*.

darakab-q p. v., in the df. past., to have taken the habit of boring with scolding: *en buṛia beṭekane dāṛakabjana*.

daraika-durūku var. of *dhakal-dhukul*.

daraŋa, daraŋga var. of *daraŋ*, *daraŋga*.

daraŋa used only when the sacrificial formula is pronounced aloud and intelligibly, or even shouted, I subst., the utterance of a sacrificial formula: *iniq dāṛaŋ musiqo kā aŋumakana, tisiŋa d rārikataipebu aŋumlea; iŋirboŋadaraŋre cilekateko kajija? ituanam ci? Dost thou know the formula used in sacrifices*

to Iŋirbonga?

II. trs., to pronounce that part of the sacrificial formula over the victim, which dedicates it to the spirit just before it is killed. At that time the victim is held in the hands, between the knees or on the shoulder: *merome dāṛaŋkija*.

III. intrs., to pronounce (aloud) a sacrificial formula: *ikirre cilekako dāṛaŋea*, or *ikir cilekateko dāṛaŋaia*? What is the formula in a sacrifice to Iŋirbonga? *dāṛaŋtanas*, *alope landabaraea*, he is uttering the sacrificial formula, take care not to laugh any more; *eneṭee dāṛaŋla, taēomtee cenemenekeda*, at first he pronounced the formula aloud, afterwards he mumbled.

dāṛaŋ-q p. v., (1) prsl., of the victim, to be dedicated to the spirit: *merom dāṛaŋjana*. (2) imprsl., of the formula, to be pronounced: *dāṛaŋjana, nādo jāege maŋipe*, the formula has been pronounced, let anyone of you now kill (the goat).

da-n-aŋaŋ vrb. n., (1) the utterance of the formula with reference to its manner: *iniq dāṛaŋaŋ janaō nekage heraoa*, he is always so slow in uttering the formula; *iniq dāṛaŋaŋte luturko soben peregiŋioa*, he shouts the formula so as to fill everybody's ears. (2) the length or slowness of the utterance: *dāṛaŋaŋe dāṛaŋkeda, tala gaŋtareo kae ṭundukeda*. (3) the loudness of the utterance: *dāṛaŋaŋe dāṛaŋkeda, latar ṭolaētee aŋumjana*, he shouted the formula so loud that he was heard from the lower hamlet.

daṛaṇ-kaji

daṛaṇ-kaji sbst., the text of a sacrificial formula : *daṛaṇkaji* kae mundibēstada enamente uruauruae kajjāda, he does not know the formula well, that is why he says it haltingly, trying to remember.

daṛāp-bagel, **daṛāppa-bagel** and **daṛāpken**, **daṛāppaken** vars. of *daṛāḥbagel* and *daṛāḥken*.

daṛāsaḍ var. of *dhaṛāsaḍ*.

daṛba var. of *daṛa*, *daṛāba*.

daṛhi, **daṛi**, **darhi**, **darl** Nag. (Sk. *dārhi*) syn. of *latar gucu* Has. sbst., a beard.

daṛi I. intrs., (1) to be able to. In this meaning it follows the word denoting the action one is able to perform. If it be affixed to it, the prnl. sbj. and the negative particle *kā* precede the cpd., otherwise they stand between the two words : *aīnoia oldaṛia*, *aīno olin daṛia*, I too can write ; *kaina oldaṛia*, *ol kaina daṛia*, I cannot write. When the meaning is clear from the context or circumstances, the first word may be omitted : *naminan mandī kaina daṛia*, I cannot eat so much rice ; *miḍ cipi ilim daṛia ci* ? Wilt thou be able to empty a whole *cipi* of rice-beer ? *kupulko kako daṛijana*, *mandige daṛijana*, the guests could not eat up all the rice prepared, the rice had the upperhand. (2) to succeed in smth. to have the upperhand in smth : *imtiaṇre kaina daṛijana*, I did not succeed, I failed, in my examination ; *laraire kale daṛijana*, we lost our lawsuit. (3) to be able to overcome smb, to overcome. In this meaning it inserts

daṛi

the prnl. ind. o. : *ciulaḍ kae daṛi-ai na*, he will never get over me ; *en inuarele daṛiakoa*, we will beat them at that game ; *laraire kale daṛiqia*, we lost our lawsuit against him ; *tisina silibina lellia*, *tuinaḍoina tuinaḍkena*, *mendo kaina daṛiqia*, to-day I saw a deer, I let fly an arrow but could not hit it, or hitting it could not kill it. N. B. The idiom : *kā daṛi*, (1) preceded by nouns of senses, limbs or particular parts of the body, with or without the aff. *te*, denotes the inability to use those parts or organs of the body : *meḍ (te) kae daṛia*, he is blind ; *lutur (te) kae daṛia*, he is deaf ; *kaṭa (te) kae daṛitana*, he is unable to walk : *maṣan (te) kae daṛitana*, he cannot rise, nor stoop, being sore in the back ; *moca (te) kae daṛitana*, he cannot speak ; *tī (te) kae daṛitana*, he cannot lift his arm, or he cannot use his hand. (2) preceded by nouns denoting parts of the body, it often refers to great pain in those parts ; *bḡ*, *hatalaḡ*, *kuṛam*, *maṣan*, *tī*, *kaṭa*, *kae daṛitana*, his head, his side, his chest, his back, his hand or arm, his foot, is aching very much.

II. trs., with inserted d. o., (1) sometimes used instead of the intrs. with inserted ind. o. : *eperanre kale daṛikia*, *gopoḡredole daṛikia*. (2) syn. of *daru*, to bring up a child until it is old enough and able to work : *honkoe daṛikeḍkoa*, all his children are over twelve years old. *daṛi-n* rflx. v., used only in the cases described under the first meaning of the intrs., but connotes that one is

dari

able to do an action only with difficulty, by a special effort. It is syns. with *tekaon*: *atuntane tai-kena*, kotoe *sihdaringina*, he was being carried off by the flood, but was able to clutch on to a branch; *tiagu kae darningana*, in spite of his efforts he could not rise; *nādoe otadaringtana*, now he can manage to raise himself on his hands, or to rest on his hands.

dari-g p. v., (1) prs'l., to be brought up until one is old and strong enough to work: *Samua honko dariukana*, Samu's children are all at least 12 years old. (2) imprsl., used to denote possibility: *nea darioa*, this can be done; *nea kā darioa*, this is impossible, cannot be done.

da-n-ari vrb. n., (1) a victorious fight: *musia danarire baria haruae auledkinaa*, after a victorious cock-fight he brought home as prize two vanquished cocks. (2) the number of victories in a cock-fight: *simtolre ne hatu danagrako danariko darijana*, sobenko haruako auana, in the cock-fight the young men of this village were so successful that all came back with the prize of a vanquished cock. (3) the number of children brought up to working age: *ne harama honko danariko darijana*, mid hoŋo jaked engapuā perē kako jomtana, all the children of this man are now at such an age that none any more lives on the work of his parents.

Note the meaning of the participles and the corresponding nouns of

dasa

agency: *dari hoŋo, darinī*, a strong man, one who will be able to do a thing; *dariada*, the thing one was able to do; *dariid hoŋo, dariadi, dariidni*, (1) the one who was able to do a thing, (2) the one who was overcome in a contest; *daridariko*, those who can: *daridarikobu suna, kā daridarikobu lelel* (song), those of us who can will dance, those who cannot will look on; *darijan hoŋo, darijani, dariken hoŋo, darikenī*, the one who gained the upper-hand.

dariŋlekan adj., possible, which can be done: *dariŋlekan kami*. When it is used as a prl. the terminal *n* is left out: *nea dariŋlekā, nea dariŋlekagea*, this can be done, this is possible; *nea kā dariŋlekagea*.

dariŋlekanz subst., things that are possible; *kādariŋlekanz*, things impossible.

dariŋlekage adv., modifying *lelq*, to seem possible: *nea kādariŋlekage l'loa*.

dariŋlekate adv., in cpls. in such a manner that it is possible to: *parhaōdariŋlekate oleme*, write legibly; *aūmdariŋlekate jagareme*, speak audibly. The same ideas may be expressed by affixing *lekate* directly to the p. v. form of the first member of such cpls.: *pirhlaōq-lekate, aūmplekate*.

daŋōē-daŋōē var. of *dhaloēdhaloē*.

daŋsaō var. of *dharāsaō*.

dasa (H. *dashā*) I. subst., (1) the condition in which one finds oneself just now: *edkan dasale* (or *dasarele*) *ŋakana*, we

have got into a bad corner. (2) lot, fate : *niã dasa nekagea*, *jâimine kamitanreo gun kã tãtana*, such is his fate : however much he may exert himself it is without avail ; *iniã dasage bagraðakana*, luck has turned against him. (3) bad luck : *miad dasarele tãakana*, we have got into a bad corner. (4) punishment, the condition of being punished : *jãã-gem ukutabara*, *sabutikemreko cilekan dasam namea* ?

II. trs., to punish : *sabutikemreko cilekateko dasamea* ?

dasa-n rãx. v., to put oneself into a bad condition : *ote bandar manadoe manãlena mendo motãite nekãe dasanjana*.

dasa-p p. v., (1) to be in good or bad luck, to have an easy or hard lot : *tisãgapa edkagele dasaakana*. (2) to be punished : *tisãgapa edkagee dasaakana*, *turi candumentee sanjuakana*, he is badly punished just now, he is in jail for six months.

dasambað var. of *dhasað*.

dasãna var. of *dhasãna*.

dasãnað var. of *dhasað*.

dasað var. of *dhasað*.

dasãrað var., *dhasãrað*.

**dasâi* (Sk. *dasahrã* and *dasam*, *dasamã* ; Sad. *dasãin*) I. sbst., (I) a Hindu festival introduced by the Hindu landlords, which stands entirely outside the Mundas' religious system, although they are morally forced to participate to some extent in it. The Sadani saying : *das din dasâi*, solo *din sãrai*, ten days (after the full moon) is the *dasâi*, sixteen days (later) is the *sãrai*, is used all

over the country. The Mundari rayats (undertenants) are obliged by the Hindu landlords to contribute goats to the sacrifice called *mahã mãtr*, the great slaughter. Their participation in the feast limits itself to a dance on that day. The feast takes place either in *kuar*, (the month corresponding, amongst the Hindus, more or less to the second half of September and the first half of October), or in the following month : *dasâi hobajana*, the *dasâi* feast is passed ; *Khunþi*, *Jarã* or *Kondankelre dasâi hobãqtana jatralo*. (2) the fair which takes place on the *dasâi* feast : *dasâi leltekojana*.

II. a.lj., with *kulanã*, *buru*, *candã*, *bakra*, *setako* : *dasâi bakra*, an uncastrated he-goat which is to be sacrificed on the *dasâi* feast ; *dasâi setako*, dogs in the coupling season. Note the idiom : *miad dasâi bakrae kiriatãa*, he has bought a very small (he or she-) goat, as small as the goats which they sacrifice on the *dasâi* feast.

III. intrs., to keep the *dasâi* feast ; *tisãko dasãijada*, *tisãko dasãitana*.

dasâi-p p. v., of the *dasâi* feast, to be kept : *cimtanã dasãioa* ?

dasâi-kode sbst., a variety of Eleusine coracana, millet, ripening in the first days of October. There is a form with red seeds and one with white seeds.

da-sengel ltly., water and fire, I. sbst., nursing : *hasutanre dasengel kãe namkeda*, when he was sick there was nobody to nurse him.

*dasi**dasi*

Note the saying : *daseṇgele lela-kada*, he has seen water and fire, i. e., he has much experience.

II. intrs., with ind. o., to nurse a patient : *bēṣge daseṇgelaipe*.

daseṇgel-p p. v., of nursing, to take place : *nīmente kā daseṇgelṭana*, he gets no nursing.

dasi (Sk. *dās*, a male slave : Sad.)

I. subst., (1) service, situation of servant : *dasi kā namṭana*, no situation is to be got. (2) a man-servant engaged for field and housework. (3) in the pl., the stamens of the flower of *edeldaru*, the silk cotton tree, in cntrd. to *raja*, the style. The stamens are also called *sipaiko*. These terms might be used for many flowers, if not for all.

*The Mundas keep two kinds of servants : married and unmarried. Married servants, however, are never met with in the Has. country. Unmarried servants share their masters food, and are in all things treated as members of his family. Their wages are settled by previous agreement and are nowadays : one *botoṣ* (loin cloth), one *picuṛi* (shoulder cloth) and 7-9 maunds of paddy, i. e., 7-9 times 40 measures. The measure used is the *basāṛipāila*. This, if filled with husked rice, contains 10-12 chataks in weight, but, if filled with paddy, unhusked rice, the weight is only 7½-9 chataks. (There are about 8 chataks to the pound). In total 7-9 such maunds of paddy weigh 288-405 lbs., which yield 211-297 lbs. of husked rice.

We have known the time, at the

end of last century, when the wage amounted to double this quantity of paddy, so that they often meant a daily addition of 2 lbs. to the supply of which the parents of the servant could dispose to feed their family. These were certainly liberal wages, the more so as they were paid to the parents as soon as their son entered upon his service. Now the paddy is generally not handed over to them before the next harvest, when the year of service is nearly passed.

The parcelling of property when a new generation enters upon its inheritance, together with the loss of many fields, and these of the best, from which the Mundas have been unjustly ousted by Hindu and Mahomedan intruders, make it increasingly difficult to pay servants in kind. Therefore the master generally tries to make the parents consent to a payment in cash. The sum then claimed ranges from 12 to 17 Rs., as one nowadays can get only some 24 lbs. of paddy in the rupee in December, and not more than 20 lbs. at the time the servant enters upon his duties. Even at this price it becomes more and more difficult to find servants, partly because now Mundas (especially Christians) able to dispense with the help of one of their sons, prefer sending him to school rather than putting him into service.

Married servants take their meals in their own houses. They get a trifle over 2 lbs. of rice daily or a corresponding sum in cash. They

have no right to cloths, but generally receive a good cloth in the beginning of the cold season. When heavy work is urgent they are given their meals in the master's house.

Maid-servants are rare. They are generally widows and found only in a few families in which there are no girls for the ordinary house work. Their work is very light, being limited to fetching water, cleaning vessels and occasionally husking rice. They get between 2 and 4 rupees a year and one meal a day. They never live in the house of the master. It is a very noteworthy fact that widows driven out as witches from their own villages, are easily received as servants in other villages, nobody there apprehending any harm from them. Similarly the fact of a youth's mother being declared a witch by a *deórâ* (witch-finder) does not interfere with his prospects as a servant if he be otherwise qualified.

The following rules regulate the relations between servants and their masters :

(1) There is no fixed date for entering into service. In Has. the contract is generally agreed upon at the Hasa fair and runs from some day in the following month till the day of next year's Hasa fair. The servant must remain in service only till this day, but often leaves only a week or two later. At the end of the year, a few days after the fair, the master must give

a feast to the boy and his parents. Elsewhere the end of the term of service always coincides with the Mage feast (two days after the Hasa fair). A few days before the feast the servants must go and bring in all the firewood needed for the occasion, even if there is already an ample provision. This wood is called *matesahan*. On the feast day every servant must get 12 *magelâd*. These are small round but thick cakes of rice-flour, boiled in oil. When there are several servants in the same house, the master gives them that day a goat and plenty of rice-beer. When giving these he asks pardon for any harshness in language in the course of the year, and in return the servant or servants ask pardon for any negligence in their work. The servants' feast winds up with a dance after which they take their leave.

(2) When a new servant is engaged, the master must go to the servant's house, taking with him oil and a pot of rice-beer or rice enough to brew a pot of beer. Then the parents present the boy to his new master with a request to treat him with kindness and indulgence. The master then anoints him with oil to signify that he receives him into his family. The beer he has brought for the occasion or for which he has brought the necessary rice, is called *sunum-gosq-ili*, the anointment beer. Sometimes also the mother of the servant takes him to the new master's

house. Then the mistress of the house, being asked by the servant's mother, to receive and treat him as her son, anoints him with oil to signify her readiness to accede to this request.

(3) If a servant falls ill, the master must keep him and care for him during a whole month without retrenching anything from his wages. If after that he still continues unable to work, then the master keeps him but the family of the servant must furnish a substitute.

(4) In years of scarcity or famine, servants must, as far as possible, get their full meal like the children of the house, even if the other members of the family have to suffer hunger. Children get it because they must grow, and servants because they must work.

(5) Masters are obliged to be very indulgent with their servants for such ordinary faults and shortcomings as are natural to their age, and they must easily give them leave to attend hunts, fairs and similar feasts held in their own or neighbouring villages.

(6) If a servant's family be in urgent need of help for its own agricultural work, the master easily gives leave to the servant to go and help, and if the case be very urgent, he will send an extra man and a pair of bullocks to render the necessary assistance.

(7) If any servant, after agreeing to serve and receiving the anoint-

ment, breaks his promise, his parents must of course repay the salary. Moreover the village council will condemn them to a fine and no Munda is allowed to take him as servant.

(8) If a servant runs away from his master, the parents must be ordered by the village council to repay the salary.

(9) If a servant commits such grave faults that the master finds it necessary to dismiss him the parents are similarly obliged to restore the salary.

(10) If a servant, entrusted with cattle loses an animal through his own fault, he must pay for it, but not if the animal be killed by a tiger or leopard.

(11) If cattle under the care of a servant, cause damage in other people's fields and a fine is exacted, the servant has to pay it. But in this case Mundas are very indulgent to servants.

Misconduct between a servant and a girl of the house is exceedingly rare and is severely punished.

It is but natural that under such conditions a very friendly spirit should exist between masters and servants. Hence it happens that the same servant remains of his own free will for years with the same family. In that case his master pays the marriage price when the servant marries and contributes also to the expenses of the marriage dinner. If after that the servant chooses to remain still longer in his

dasia-gomkea**dastur**

service, the master will, in addition to his ordinary pay, give him also a piece of land free of rent for a number of years. In cases of accident, the master supports him.

II. adj., with *kami*, service; with *hoṛo* or *koṛa*, a man-servant.

III. trs., to engage a man as servant: *ne hoṛole dasikja*.

IV. trs. caus., to send out a son into service: *oṛare kami banoa, miaḍ hon jātarebu dasitaia*.

V. intrs., with the genitive case or with inserted ind. o., to be smb.'s servant: *okoëam dasitana? apea gomke bugindasiaipe*.

dasi-n rflx. v., to engage oneself as a servant: *en dikutare alom dasina, kae bēseamea*.

dasi-q p. v., to become a servant: *honin Maṅgrataree dasiakana*, my son is a servant in the house of Maṅgra; *oiulaḍ kain dasilena*, I have never been a servant.

da-n-asi vrb. n., the great number of young men becoming servants: *danasiko dasinjana*, miḍ hoṛo jaked oṛare kako sareṇjana, so many engaged themselves as servants that there is not a single young man left in the house.

dasia-gomkea I. sbst., the relationship between servant and master: *dasiagomkeare eperan hobajana*, a quarrel has arisen between master and servant.

II. adj., occurs prdly. in the phrase: *dasiagomkeḍkiṛ*, they are related as servant and master.

III. intrs., to stand in the relation of master and servant: *dasiagomkea-*

tanakiṛ.

dasi-guti (Sad.; *guti* seems to be the pl. Or. termination *guṭṭhi*) collective noun, used in the s. or pl., (1) posts of man-servant: *dasi-guti* (or *dasigutika*) *kā namotana*, no posts of servant are to be got. The same idea is expressed by *dasi*, *dasikami*, *dasipasiri*, also s. or pl. (2) male servants: *dasiguti* (or *dasigutika*) *kako namotana*, no men-servants are to be got. The same idea is expressed by *dasi*, *dasipasiri*.

dasi-kamiṛiko collective noun, all the servants, male and female, of a house.

ḍa-sim sbst., an aquatic bird so called. It calls *kwā!* *hwā!* at night.

dasi-pasiri syn. of *dasiguti*.

ḍa-siraḍ syn. of *ḍacāci*.

dasna var. of *dhasāna*.

dasnaḍ var. of *dhasaḍ*.

dasraḍ var. of *dkaṛāsaḍ*.

dastur (A. P.) I. sbst., custom, customs or ways of a person or people: *akoḍ dastur judagea*, their ways are different.

II. trs., (1) to establish a custom: *nekagebu dasturea*, let us establish the following custom; *iskulṛa maṇḍi apisako dasturakada*, they have established the custom of giving three meals a day to the boarders in the school. (2) to accustom smb. to smth., to impose a custom on smb.: *kamiṛa gonon cilekatee dasturtadpea? candutadpeae oī hap-tatadpea?* To what has he accustomed you regarding wages? To receive them at the end of each

d̥a-sukul

dati

month or at the end of each week ?
iskulre cilekateko *dasturakad̥pea* ?
What regulation have you to follow
in the school ?

dastur-en rflx. v., to accept or
follow a new custom : bagōāndope
bagōānenjana, aṛandikorandire oṛo
gonoṣanaḍ, janamkaramre cilekape
dasturentana ? You have become
Birsaites, I know that, but what
are your customs now for marriages,
deaths and births ?

dastur-o p. v., (1) to become cus-
tomary : enkage nādo *dasturotana*,
that becomes the custom now. (2)
to be accustomed to : iskulra manḍi
apisale *dasturakana*, at school (as
boarders) we have been accustomed
to get three meals a day.

dasturleka adv., (1) usually. (2)
in accordance with the custom.

dasturbāri adv., not more than is the
custom, exactly as is the custom.

d̥a-sukul ltly., smoke of water,
i.e., steam : rēlgari *d̥asukulleko*
calaḍea, they put the trains in
motion by means of steam.

data nataṛ nataṛ tur d̥ar̥aṛ
(twice) imitative description of one
of the rhythms of the *dumaṛ* drum
during a *jadur* dance.

dataraṅga, dataraṅga (H. *dant*,
tooth ; *rang*, colour) sbst., perman-
ganate of potash : *dataraṅgae* joma-
kada, jenged̥lekae mocabarajada,
he has chewed permanganate of
potash he goes about showing his
bright-red teeth ; naṇa kuṛiko
aṛandire *dataraṅgatee* nartakoa, on
marriage feasts (among the hindu-
ized Mundas), the barber colours

in red the border along the soles of
the feet of the women.

dataraṅga-n rflx. v., to dye one's
teeth with permanganate of potash ;
ne dangra piṭ partede *dataraṅgana*.

datārom, datrom (H. *dantārī*) I.
sbst., a toothed sickle with a wooden
handle, (Pl. XIII, 8) in cntrd.
to *puṛgīdatārom*, the same with a
hollow iron handle, all in one piece :
datārom harakana datirūraeme, the
sickle is worn, renew its teeth.

II. trs, to forge into a toothed
sickle : ne mered̥ *datāromaiṛme*.

datārom-o p. v., to be forged into
a toothed sickle : ne mered̥ apiado
datāromoa.

d̥a-tasaḍ syn. of *jomjopom*, sbst.,
a way of living, sustenance : shahar-
ra *d̥atasad̥* kaina heḍadariada, I could
not get accustomed to town life ;
okore *d̥atasad̥* calaḍoa entaregele
taṛna, we live wherever we can find
sustenance.

d̥a-teta, teta-d̥a Has. syn. of
d̥aphariaḍn̄i Nag.

dati (Sad., H. *dāntī*, a sickle ;
Or. *danṭi*, a leaf) I. sbst., the teeth
of a sickle, saw or leaves ; the teeth
or pricks on the back of the fish
called *maḍsakamhai* : keorasakamra
datim lelakada oi ?

II. trs, to make, renew or sharpen
the teeth of a sickle or saw : ariṛa
dati harcabajana, *datiruarlem*.

dati-o p. v., of sickles, etc., to get
fitted with teeth : ne datārom sara-
sorotan *datiakana*, this sickle has
long, thin teeth.

da-n-ati vrb. n., the manner in

dati

which the teeth are made: *danatiko* datikeda, soben datāromko meseleka lelōtana, the sickles have been so made that all have short thick, close-set teeth.

dati (H. *dāṭnā*, to snub; Mt. *datāvanen*, to threaten) I. subst., syn. of *ira*, a menace or threat of future harm: *dati* aīumkedate eperana hobajana.

II. adj., with *kaji*, menacing words: *dati kaji* alom urūnea, do not hold out threats.

III. trs., (1) to threaten a man: goḡmaina mentee *datikiṇa*; dale (or dalree) *datikedlea*. (2) to say that one is going to kill an animal, or destines it for smth. (not necessarily harmful): kulaē datidole *datilja*, mendo eṭarenko goḡsidakja; merom porohre jomle (or jomrele) *datijja*, we destine the goat to be eaten on the feast day; ne sim tolrele *datikja* we have destined this cock for cock-fighting. (3) to say that one is going to do smth. (maybe not harmful) to smth.: daru dati bārim *datijada*, mamado musinao kam hijua; doba mid pīttaēten *datijada*, tisia ena aregotana, for a whole week I have been saying that I would bale out this pool, I am finally doing it.

III. intrs., constructed with *mente* or with inserted ind. o., same meanings: tamras kumbūruko janaōko *datiatana*; ne sim janaōgera *dati-aitana* mendo kupulge kako hijutana, I always say that we will kill this fowl (next time we get a visit) but no visitors come; oraṃente

datra

dati bārii datitana, kaṭatido kae calaōjada, he speaks about building a house but does not move hand or foot. Note the saying: *datidati-tedom* sereḡgirijada, Itly., thou crushest altogether by saying continually that thou wilt do it, i.e., thou art full of bluff, full of vain intentions, promises or threats.

da-p-ati repr. v., to hold out threats against each other: turi canduātekin *dapatikena*, tisinadokina gopoḡtana.

dati-q p. v., meanings corresponding to the trs.: kanekanele *datiqlana*, nēgejā gopoḡ hobaoa; ne sim tolree *datilena*, mendo bēs kae rakaba enamente nādoe jomogea; ora bai māre *datilena*, nā jakeḡ jetana aūri rikaoa.

da-n-ati vrb. n., (1) the act of threatening, etc.: misa *danatidole* aīumgoḡlja, dunuāṛakeḡleae enamentele piraōkja, the first time he threatened us we let it pass, he has repeated the offence and therefore we have given him a thrashing. (2) the object of the threats, etc.: ne simge ci ama *danati*? Is this the cock thou hast said to be destined (for eating, fighting, etc.)? (3) the amount of threatening: *danatiko* datikja ena aīumte api mā meḡ kae durumana, they threatened him so much that he passed three sleepless nights.

da-tija-dirina subst., *Jussiaea suffruticosa*, Linn.; *Onagraceae*,—an erect herb, 2-4 ft. high, with alternate, entire leaves and yellow flowers, common in wet places.

datra var. of *dhatra*.

datrom

datrom var. of *datārom*.

datrom-Bīñ syn. of *iotron*; sbst., *Vitis tomentosa*, Heyne; Ampelidaceae,—a kind of wild vine, the fruit of which has a harsh, irritating taste: *datrombilireq jō rorodgea*.

datula (Sk. *dantur*; Or. *datlā*; Sad. *datli dant*) I. adj., (1) with *daṭa*, a tooth protruding between the lips. Also used as adj. noun: *gopoṣṭandipli datulareko dallja, paṭubuterjana*. (2) with *moca* or *horo*, a mouth, a man, with one or several such teeth. Also used as adj. noun and nickname: *datulakom lelakaḍkoa ci?* he, *datula!* *hijume*. II. trs., to call smb. by this nickname: *cinamentope datulakja?* *daṭado bēsgea*.

datula-q p. v., to get such a tooth or teeth: *oiminare datulaakana?* How many protruding teeth has he? *puragee datulajana sukuridantalekae mocabaraēa*, he has teeth protruding exceedingly: he goes about with tusks like a boar's.

da-n-atula vrb. n., the number in which, or the extent to which, the teeth protrude between the lips: *no haturen dangriko danatulako datulajana, phāgu mandukamlekako mocabaraēa*, the girls of this village have such protruding teeth that their mouths look like clusters of *Bassia* flowers in the month of phagun (when they are in full bloom).

ditur-datur I. sbst., the dangdungdung-like sound in the ordinary beat of the *dumara* drum: *daturdaturiq aumla*.

dū

II. adj., with *suri*, same meaning.

III. trs., used only by little children, to drive the cattle at the sound of the *dumara* drum: *sōraire urikoko daturdaturkoa*.

IV. intrs., to beat the *dumara* drum in the ordinary way: *okoe daturdaturjada?*

daturdatur-q p. v., of the *dumara* drum, to be beaten in the ordinary way: *dumara daturdaturotana*.

daturdatur, daturdaturan adv., modifying *rū*, same meaning as intrs.: *dumara daturdaturko rū-jada*.

datūra var. of *dhatra*.

datur-datur imitative of one of the two ways of beating the *dumara* drum when the drummers and those who shout: "hala! hala!" drive the cattle 3 times along the main road of the village on the *sohorai* feast. The other way is described by *dādatur-dādatur*. Constructed like *datur-datur*.

dāy (diphthong) I. sbst., a remonstrance, expostulation or dissuasion, in enclit. to *mana* which connotes force or authority: *eperane monela mendo dāyī namla, ente kaējana*.

II. adj., with *kaji*, remonstrating, dissuading, expostulating words: *dāy kaji kacipo kajikeda inkin eperantanre?*

III. trs., to remonstrate, to dissuade: *ne otere jetaēo alohako hijuka mente gomkee dāstana* (or *dāyindlea*).

dāy-n rflx. v., to let oneself be dissuaded: *alea kajite kae dāyntana am kajilekakome*.

dañd

dañra

da-p-āy repr. v., to remonstrate with each other, to dissuade each other: *ne tolaren hoṛoko epera hobagre ciñlaō kako dapāytana*. Also used sbstly. and adjectively: *nikure dapāy banoa*; *dopāy hoṛoko banoa ci?*

dāñ-gō p. v., to be withheld, prevented, by dissuasion or remonstrances: *nekan kajikote kae dāñgoa*. *da-n-āy* vrb. n., (1) the act of dissuading, remonstrating: *alea danāy kā samajana, manatinjan*, our remonstration has not been in vain, it has been listened to. (2) the amount or effectiveness of dissuasion or remonstrance: *danāy-ko dāukja, kisko sobene bagouterkeda*, they influenced him so much that all his anger is cooled down.

dañd (Sad. *dañd*) sbst., generic name for urinary complaints. The Mandas distinguish: (1) *dañd*, (a) *pundi dañd*, in which the urine becomes white and cloudy. (b) *ara dañd*, in which the urine turns dark and reddish. (2) *tān-dañd*, strangury, in which there is pain in passing the urine, which comes out by drops. (3) *kharka-dañd*, a complaint, not serious, to which young men and young girls are subject when reaching puberty. (4) *koḍra* or *korradañd*, a very rare and very painful form, the result of syphilis. (5) *hami dañd* or *dañdhami*, in which the urine is mixed with blood and pus. N. B. Blackwater fever seems to be quite unknown to the Mandas.

The remedies they use against *dañd* and *hamidañd* are the following: (1) they eat the raw root of *heṭeṭe* (*Crepis acaulis*). (2) they mix into rice cakes, before baking them, the powdered bark of *saḥambara* (*Diospyros montana*). (3) they mix with either water or curds of cow's milk old molasses which has been ground with the root of *pundi maraṇ aṭikir* (*Smilax macrophylla*) and use it against *pundi dañd*, or with that of *ara maraṇ aṭikir* (*Smilax prolifera*) used against *ara dañd*. Moreover against the last, before taking the remedy just described they drink water in which dry *madukam* (*Bassia latifolia*) flowers have been steeped for one night. (4) a decoction in a pint of water of 2 oz. of the leaves of *oreka-tadaru* (*Vitex peduncularis*, Wall; Verbenaceae). This is a day's dose. Against strangury they eat the same root of *Smilax macrophylla* crushed with molasses or a rice cake which contains crushed leaves of *lupnara* (*Aerva lanata*). The last is also used against *hami-dañd*.

dañdañ var. of *dañdara*, syn. of *dandarcā*.

dañd-hami, *hami-dañd* see under *dañd*.

dañr (H. *dārū*; Mt. *daur*) sbst., gunpowder.

da-uru sbst., any kind of water beetle.

dañr var. of *dapur*.

dañra, *dañraha* (H. *daurak*, a

daŭre

dāq-dēq

runner) syn. of *dākakuduruni* Has., I. sbst., a postal runner in parts where there is no railway or motor service. These men take the mail sealed and locked in strong canvas bags, a distance of about seven miles, running all the time. At the relay the runner finds another runner to whom he hands over his bag and from whom he receives the mail from the opposite direction, either at once (if there be only one relay between the two post offices), or when this runner comes back from the next relay. As soon as he gets the bag from the opposite direction he runs back to his starting point: *daŭrahako* cimpirana sangioreko badlantana?

II. adj., with *kami*, the work or position of postal runner: *daŭrā* kamiina namakada.

III. trs., to engage as postal runner: *ne dākorare okoetekope daŭrūked-koa?*

daŭrā-n rflx. v., to engage oneself as postal runner: *aiado kaina daŭrahana*. *daŭrā-q* p. v., to become a postal runner: *ne dākorare turi hoŕoko daŭrāakana*.

daŭre Nag. *daŭri*, *daŭru*. Has. (II. *daurnā*) syn. of *nir*, but not in the meaning of to run away, I. sbst., the run, the way of running: *ne sadoma daŭrubu lallea*, enate gonorabu paŕaŕa, let us first see how this horse runs and then we will settle its price. II. intrs., to run: *daŭreĕme*, *daŭri-me*, *daŭruime*, *daurekedae*; *karam-kodo daŭrūledare*, *lipanloponko*

seŕerlen (song), the *karam* dancers came running, they reached out of breath.

daŭre-n rflx. v., same meaning: *moŕ mailina daŭrunjana adina laga-cibajana*.

daŭre-q, *daŭru-u* p. v., imprsl.: *tala gaŭdi daŭrūlena* ente senjana, there was a run for one mile followed by a walk. Note the idiom: *senbaŕave inkuŕa mon purage daŭruua*, their mind is overrun by, i. e., busy with, the idea of going about.

da-n-aŭre vrb. n., the rapidity or distance of the run: *danaŭruŕi daŭrukeda*, miŕ ganŕa bitarre misao kae senla, for a whole hour he ran without walking even once.

daŭrsante, *daŭrsate*, *daŭrsinte*, *daŭrsite* variants of *dapurŕante*.

daŭru var. of *daŭre*.

daŭru and *daŭrusante*, *daŭrusate* *daŭrusinte*, *daŭrusite* var. of *dapurŕ* and *dapurŕante*.

dādatur-dādatur (a nasalized) imitative of the 2nd way of beating the *dumaŕa* drum on the occasion described under *daturdatur*.

dāq-dēq Nag. *dāq-dūq* Has. syn. of *darenmaren*, *gandadgusaŕ*, *gandedgused*, *gandugusa*, I. abs. n., irresolution, weakness of will: *dāq-dūq* hokatam, monējadredom monēke-teĕme.

II. adj., irresolute, hesitating, weak-willed: *dāq-dūq* hoŕokolŕ karbār isu hambala, it is very difficult to have dealings with irresolute people. Also used as adj. noun: *miad dāq-dūq/ŕle* karbārkena, miado kā suku-keŕlea, we have had dealings with

an irresolute man and found no pleasure whatever in it.

III. trs., to give undecided orders, to speak irresolutely : amgem *dāḍ-dūḍkedlea* ; kajim *dāḍdūḍkeda*.

IV. trs. caus., to render irresolute by objections or disapproval : amgem *dāḍdūḍkedlea*.

V. intrs. imprsl., to have hesitations, to feel irresolute : *dāḍdūḍjāina*.

dāḍdēd-en rflx. v., to act or speak irresolutely : am cilekan boḥo ? sobenārem *dāḍdūdena*.

dāḍdēd-q p. v., (1) to be said or ordered irresolutely : kaji *dāḍdūḍjana*. (2) to be rendered irresolute : guṛulu herina monēakaḍ taikenā, kā ṭaḍkaoam menkeda, ena kajitenā *dāḍdūḍjina*.

VI. adv., with or without the affixes *ange*, *ge*, *tan*, *tange*, to speak or act irresolutely : *dāḍdūḍangee* kajikeda ; *dāḍdūḍe* rikantana.

dāē-dāē imitative of the sound of the *dumaṛ* drum as they beat it when they go to a fair or when they make the tour of the village on the *mage* feast. Constructed like *dātura*-*dātura*, but not used trsly. : burute sentanre oṛḡ haṭatanreko *dāēdāēca*.

dāē-dāē dāēk turr, *dāē-dāē gedan turr* (twice) imitative description of the rhythm and sound of the *dumaṛ* drum during an *orjadur* dance.

dāēgaḍ syn. (1) of *aṛḡgosa*, *dendēḍ*, *dendēoḍ*. (2) of *omsaṛ*, *tarnaḍ*. It is used of animals only, not of man except in jokes, trs., with or without *bḡ* or *hoḡḡ* as d. o., to crane the neck. It may also take as d. o. the being or object on account of which the

animal cranes its neck : sadom maḍ-sakame *dāēgaḍjada* ; sim kuṛide *dāēgaḍjāia* ; keṛa *dāēgaḍkīna*.

dāēgad-en rflx. v., with or without *bḡ* or *hoḡḡ*, same meaning : sim *dāē-gadentana* ; sim bḡe *dāēgadentana*.

dāēk duma dāē, *dāē dāē dāē* (twice) imitative description of the rhythm and sound of the *dumaṛ* drum during an *ormage* dance.

dāēk turr dēdāia turr, *dēdāia nataia tāē tāē* (twice) imitative description of one of the rhythms of the *dumaṛ* drum during a *gena* dance.

dāiti-daru (Sad. *daintphar*) sbst., *Feronia Elephantum*, Corr. ; Rutaceae,—the Wood-Apple or Elephant-Apple, a small, deciduous, spiny tree with alternate, imparipinnate leaves, small flowers in loose panicles, and a large globose fruit with rough woody rind. The flowers and the pulp of the fruit are eaten. From the woody pericarp tobacco boxes are made.

dārā (Tam. *tiri*, infinitive *tirikka*, to wander about) I. sbst., a search : senderatanre, *dārā auri ṭunḍuṛoge*, miaḍ saramle goḷḷia, before the end of the beat we killed a sambur deer. II. trs., (1) to search for, to look for : oinam *dārātana* ? paēsa menā, hatu *dārāpeba* kirineā, we have money, go and look for a spot where we can make a new village, we will buy it. (2) to beat a forest for game : birle *dārākeda* ; gomkekomentē kulale *dārākia*, we made a tiger beat for the sahebs. III. intrs., to beat a forest for game : senderare tarako *dārātana*, tarako kepesedtana.

da-p-dārā repr. v., to go in search of each other, to look for each other : burupirirelana apadjanre *dapārā* lagatina ; cui ad gaikina *dapārātana*. Also used statly. : mōre hofo kepesedrekōa, modhisileka *dapārāre*, five men are on the stand and about twenty on the beat.

dārā-q p. v., (1) to be looked for : en danagri soben pite *dārālena*, kae namjana, Asāmtijanaja. (2) to be searched for smth. : merom adakana, hatu *dārājana*, kae namjana, piri *dārā* lagatina. (3) of game : to be beaten for : tisia ne guturen kulaē *dārāka*, janaō babakoe jom-jada. (4) of a forest ; to be beaten for game : soben bir *dārālena*, miado jilu kae namjana.

da-n-dārā vrb. n., (1) the act of searching : barsina *danārā* paōjana, a search of two days proved useless. (2) the time spent or the space covered in searching : *danārāle* *dārā*-kia, setaēte tikingreo kae namjana, we looked for him the whole morning but could not find him. (3) the place searched : hola *danārāge* tisiaoe *dārārūrātana*, he is searching again the same places where he searched yesterday.

**dārē* (Or.) I. sbst., (1) a sacrifice, and in the cpda. *hoṛodārē*; *simdārē*, *sukuridārē*, etc., a human sacrifice, the sacrifice of a fowl, a pig, etc. : *dārēpe* rakakeda ? Have you offered a sacrifice ? (2) a victim for a sacrifice : *dārē* kirina-ipe. (3) fig., an animal to be eaten by guests : miadleka *dārē* namime, sangitebu karaamea ne loēon, get

some bullock or goat for a banquet and we will, many of us together with and for thee, mix up the mud of this field with the levelling plank. II. adj., with the name of a victim, sacrificial : *dārē* sim, *dārē* merom. III. trs., (1) to offer in sacrifice : meromko *dārēkia*. (2) to put a buried treasure under the protection of a spirit by the promise of a sacrifice. The victim promised stands with the aff. *te*. Whosoever digs up that treasure without first offering the sacrifice promised will be at once harmed by the spirit : netare *ṭaka* topatanre meromteko *dārētaula*. (3) in cpds. with the name of the victim, to claim or want the sacrifice of such a victim : *ikirbonga meromdārēkedlea*, Ikirbonga wants us to sacrifice him a goat.

dārē-n rfx. v., (1) of Christ only, to offer oneself up in sacrifice : abua Gomke Jisu Krist soben hoṛoko bancaōmentee *dārēnana*. (2) fig., to sacrifice oneself for others, to die for the benefit of others : disun bancaōmentee laṛaire taramara hoṛoko *dārēna*.

dārē-q p. v., (1) to be offered in sacrifice : baria sim oṛo miad meromko *dārējana*. (2) of the sacrifice of such or such a victim, to be required before a hidden treasure may be dug up. The name of the victim stands as subj. or with the aff. *te* : *ṭaka* ne daru subare kumutera namla mendo hoṛote *dārēakana*, okoe urdaria ? I know through a dream that there is money buried under this tree, but a human sacrifice

dated

dārēdaka-o p. v., imprsl., syn. of *bongabarag*, of several sacrifices, to be offered : *barsapisa dārēdakajana mendo hasutan horo enkagea*.

II. trs., to thresh as described, in
entrd. to *en*, which applies not only
to this same process, but also to that
in which the ears or pods are
twisted about and crushed under
men's feet (*kaṭate en*). The process
(by means of cattle) is in general
use for paddy and wheat only : baba
bāriḡe purasako *dātrīṣa*. Never-
theless it is also used for the *ramōra*
pulse in the *piridism*, the flat part
of the country (around Karra), where
this pulse is much cultivated. In
and around Ranchi the grains of the
koda millet also are freed from the
ears by the trampling of cattle.

dārē-daka I. collective noun, the victim and all the other things

The threshing floor having been

levelled and smeared with diluted cowdung to keep it clean, the sheaves to be threshed are opened out and spread in a circle, the layer being 1' or 1½' thick. Over this the cattle are driven round and round until the upper part of the straw is freed of seeds. The emptied straw is then removed and the cattle are driven over the rest a second time. Again the emptied straw is removed and then what remains on the threshing floor is worked up and sifted with the fingers, the free grains being spread in an even layer over the floor with the remaining straw and ears on top. Then the cattle are made to trample it a third time, and after emptied straw has been removed, a fourth time. This closes the process as a fifth trampling is rarely needed. The whole work has taken from dawn till about 11 a. m. and has produced five or six maunds of grain. No threshing is done in the afternoon, as the cattle must be led to graze for at least half a day. Whilst the cattle are driven over the straw it is impossible to prevent them from snatching up occasionally and eating a mouthful. Those who drive them must always be on the look out to prevent fresh cowdung from falling and mixing with the paddy; they intercept it and receive it on some of the straw picked up for the occasion. It is carried aside on this improvised recipient and, when it is thrown away the straw is put back on the threshing floor.

dāūri-p. v., generally of paddy, to be threshed by the process described.

dāūritante adv., with *har*, to drive cattle in the process just described: *dāūritanteko* harkoa.

de! or *dē!* (H. Or. Sad. *de*, give) with or without one of the affixes *a*, *na*, *hale*, etc., Interjection (1) denoting protest, impatience, anger: let go! away! there now! *de!* arā-tainame, begone! do not hold me. (2) asking permission: *deiŋ* lellea! Let me see; *deiŋ* senkqa! Let me go, permit me to go. (3) asking to receive: *de* paësa! Give me a pice. (4) engaging, inviting: *de* bolome! Come in, please; *de* aulepe! Please, bring it. N. B. In answers, not *de!* but *mar!* is used. (5) used sometimes in the third meaning under *de de!*

II. intrs., to say *de!* to ask: *deūoina detangea*, omge kako omaintana, I am asking for it, but they do not give it to me; *dekenae*, kako omāia. The frequentative is *dekendekena*.

de (H. *deg*, step; Or. *degnā*, to jump) I. sbst., a mount, the act of going on horseback: *gel* hoŋoko taikena, sadomkodo area, enamente moŋ hoŋo *de* kae namkeda.

II. trs., (1) to put smb. on smth.: *sadomre deiŋme*, lift me on to the horse. (2) syn. of *der*, *dere*. In this meaning it is used also in the repr. and p. v. and as vrb. n.: *sadom deŋia* (or *sadom gogokia*), the stallion has coupled with a mare (or a stallion has coupled with the mare).

N. B. In opds. in which it modifies

trs. prds., the trs. function of the trs. component prevails: *horō marangee taikena, en huṛa sadome deḃaṭigiritāia*.

III. intrs., to climb, to ascend, to mount: *bururee deḃena; sadomree deḃana*.

d e-n rflx. v., same meaning: *sadomree deḃjana*.

de-gg p. v., (1) to be climbed, to be mounted: *hantare mara, buru mena, ciulaō kā deḃana; hola ne sadom deḃena tisiṛadōe ruṛuakana*. (2) of a mare, to suffer copulation: *holae deḃena*.

de-n-e vrb. n., the length of time during which one remains on horseback: *sadomre denḃe deḃana, Khunṭi-āte Ranci jakeḃ misao kae aṛāgu-kena, he remained on horseback the whole time from Khunti till Ranchi*.

de Nag. *dī* Has. I sbst., smth. sticking in the throat: *de menagea hoṭṭore, kā oḃṛjana*.

II. intrs., to have smth. sticking in the throat: *jiluter deḃtana*.

dī (not *de*) trs. caus., to cause to choke: *miaḃ hon laḃteko dīkīa*.

dej-g, di-gg p. v., (1) same as intrs.: *kanṭarajantera deḃṭana, jiluter deḃena*. (2) to stick in the throat: *dedeṭasadra jan uḃ kā daṛioa, deḃjoa oṛḃ ulaoa*. N. B. *Dejg* occurs also in Nag. instead of *deogg* in the p. v. of the opd. *uladeḃ*.

de-n-e, di-n-i vrb. n., the extent of suffocation caused by smth. sticking in the throat: *denḃe deḃana, saēaḃ soben koṭonagiriḃjana, smth. stuck in his throat to such an extent that he died of suffocation*.

dea Has. *doḃa* Nag. I sbst., (1) the back of men or animals: *deare gitj, enale sambira, to lie on one's back, we express by the word sambir*.

(2) the underside of a leaf, *sakam*; of a palm leaf mat, *paṭi*; the outer side of a winnowing shōvel, *haṭṭa*; of a waterproof made of leaves, *guṛḃgu*; of a bamboo umbrella, *atom*; of an open book, *kitaḃ, baḃi, n* cntrd. to *lāṭ*. (3) the back of a picture, of a looking glass, of a written document and in general of any flat object so placed that one side faces the sbj. of the sentence, in cntrd. to *samaṭ*. (4) syn. of *naḃa/dea*.

II. trs., to turn one's back to: *singiturṛsae deakeda; oinaṃentem deaiadḃlea, alesate meḃmūṛen kaci baṭua?* (2) to place people with their back to: *pantipanti duḃrika-kom, singiturṛte deakom*. (3) to leave behind: *moḃ canduḃ hasujana, gatiko paṛaḃko (or paṛaḃreko) dea-kīa*.

III. intrs., to lag behind, to get backward: *iskulren deatana*.

dea-n, doḃa-u rflx., v. (1) to walk, stand, sit or lie behind someone's back: *aṛa aēarena, am deanme*. (2) to turn one's back to: *singiturṛsae deanme*. (3) to lag behind, become backward, through one's own fault: *ne hon hasudo kae hasulena, landiatee deantana paṛaḃre*. (4) to come late through one's own fault: *tikindipḃli pancāṭi kajilena, inḃdo ili nūtee deanjana*.

de-p-ea, do-p-oḃa repr. v., to leave one another behind: *senḃdipliba*

dea

dea-biti

gaparka, kabu *depea*, when starting let us call each other, let us not leave one another behind; *mojgekia itundaritana, kukia depedtana*.

dea-q, doša-q p.v., (1) to be left behind, to lag behind: *urundo mojtele urulena, horaree dealena*. (2) to become backward: *iskulre paraše deajana*. (3) to get behind the time, to reach late: *paneñt-mentele deajana*. (4) to get such or such a kind of back: *ne kera mođ muka oakare deaakana*. (5) in changing one's shape, change also the place of one's back: *horokulako lajšako deaoa deasako laša*, vertigers (men changing into tigers) get their belly changed into the back and their back changed into the belly, have their back where in the human shape their belly was.

de-n-ea, do-n-oša vrb. n., (1) the extent of lateness: *deneae deajana, paneñtko biridcabjanatee tebaša*, he came so late that the panehayat people had already risen when he reached. (2) the distance one is left behind: *deneae deajana, rēhre-kae ašumea*, he is so far behind that he would not hear our shouts. (3) the extent of backwardness: *deneae deajana, imtiane ne sirna oiulaš kae daria*, he is so backward that he will never pass his examination this year.

deare adv., modifying *kakāša*, to shout, (1) backwards. (2) from behind: *dearee kakāša*.

deate adv., modifying *seseniorner*, (1) syn. of *saen*, to run or walk backwards: *paneñtko deateko*

sesena, karākomko gandeteko sesena, antilions walk backwards, crabs walk sideways. (2) syn. of *saen-rūran*, fig., to draw back from an agreement: *sobena bondehostjana oinamente deatem sentana?* In Nag. *došate* is also used (1) as syn. of *tašomte*, afterwards: *barsia došatee hijulena*, he came after two days. (2) as syn. of *herate*, late, too late: *barsia došatee tebašena*, two days he reached too late.

IV. With the affixes *sa, ta, sare, tare, sate tale*, etc., it forms advs. and postps. used instead of the corresponding, *tašomsa*, etc., when there is question of human beings: *akoš deasarele tiagujana*, we stood behind them. *Deasa*, however, is used also with *kagaj, capa, nepelum-bul, haša, gušgu, paši, sakam*, etc., of which the sbst. *dea* is used N. B. The English word 'back' is in many cases, rendered by *kunđam, danar, cupu, jana, landi*, etc., which see.

dea-bašar, doša-bašar I. sbst., a rope which binds someone's hands behind his back: *deabašar rarataipe* (or *ocetaipe*).

II. trs., to bind someone's hands behind his back: *kumbūru sipaiko deabašarkja*.

deabašar-q p.v., to be bound with the hands behind one's back: *kumbūru deabašarjana*.

dea-biti, doša-biti I. sbst., slices of bamboo taken from the surface, in contr. to *lašbiti*, sliced inner wood of bamboos: *deabiti huřia-gem auakada, lašbitido purage*.

II. trs., to plait smth. with such surface slices: ne haṭa huriageko *deabitiakada*, purā kā ṭekaoa, too few surface slices have been plaited into this winnowing shovel, it will not last long.

deabiti-q p.v., to be plaited with such slices: ne haṭa huriage *deabitiakana*.

dea-də, doə-də trs., to cool smb. by throwing water over his bent back: *deadətaipe*. Note the saying: amagaḍom *deadəjada*, syn. of amagaḍom *deakundamjada*, or: pusi-lekam gotatopajada, thou speakest of other people's faults but dost not say that thou hast committed the same.

deadə-n rfx. v., to cool oneself in the way described: kenteḍrae jeṭetana, en-ikirrebu *deadəkəa*.

deadə-p-q repr. v., to cool each other in this way: ḍaritarekina *deadə-pəkəna*.

deadə-gə p.v., to get cooled in this way: ne bāndara api hoṛo kabu *deadəgoa*, there is not water enough in this small pot to cool the back of us three.

dea-kundam, doə-kundam trs., to make smb. sit, stand or lie behind one's back or behind the back of others. See the saying: amagaḍom *deakundamjoda* under *deadə*.

deakundam-en rfx. v., to sit, stand or lie behind someone's back: alom *deakundaməna*, 'aṇṇare-ḍubme.

deakupundam repr. v., to sit, stand or lie one behind the other:

aloben *deakupundama*, pantiṛe ḍubben.

deakundam-q p. v., to be placed behind another: apeṭele *deakundamjana*, we are behind your backs.

deakundamre adv., behind someone's back: Samuṭ *deakundamreṭ* dubakana.

dea-sakam, doə-sakam I. sbst., the lining of doubled up leaves along the border of a *gunagu*, leaf waterproof, or *cukuru*, leaf hat: ne gunagura *deasakam* kā ṭaṭkaakana.

II. trs., to put on that lining: gunagu aṛile *deasakamea*.

deasakam-q p. v., to get fitted with such a lining: ne gunagu nṇjaked aṛi *deasakamoa*.

dea-salom, doə-salom sbst., of quadrupeds, the meat on both sides of the spine: simkore *deasalom* banoa, inkua salom karumpajare taṇa, fowls have no pieces of meat along the spine, in their case it is the meat on both sides of the breastbone which is called *salom*.

deasalom-q p. v., to have a piece of meat on each side of the spine: simko kako *deasalomoa*.

deh-deh I. abs. n., closeness, illiberality, slowness in giving: ne hoṛoa *dehdeh* ciutaḍ kā hokaoa.

II. adj., grudging, close-fisted, illiberal, slow to give: *dehdeh* hoṛeko asi alope acina, do not tell me to ask grudging people. Also used as adj. noun: nekan *dehdehko* asi kū angaōa.

III. trs., to give grudgingly: *dehdeh* kedae, *dehdeh* kedae, he gave us grudgingly.

IV. intrs., to give grudgingly, to tarry in giving: *dehdehtanae, deh-*

dedaṁ dedaṁ tuṁ dedaṁ

de de !,

deḥkenae. N. B. *Deḥdeḥtanae* may also denote the habit, and mean : he is of a grudging disposition.

deḥdeb-en rflx. v., to be just now reluctant or slow to give.

deḥdeb-q p. v., to be shown reluctance to give, to receive only after much importunity : setarele asikena, bar gantalekale *deḥdeḥjana*, we asked for it this morning, we received it only after two hours' asking. N. B. *Deḥdeḥjanae* may also denote the habit, and mean : he has acquired a grudging disposition.

deḥkendeḥken intrs., to tarry in giving, to give grudgingly. This takes no ts.afx. but may according to the context stand for the prst. or past ts. : api takale asijaiac *deḥkendeḥkena* (prst. ts.) ; api takale asiljae *deḥkendeḥkena* (past ts.).

deḥdeḥtan adv., with *rika* or *rikan*, same meaning as trs. and rflx. v.,

dedaṁ dedaṁ tuṁ dedaṁ (twice) imitative description of the rhythm and sound of the *dumaṁ* drum during a *damkac* dance.

dedaṁ tur dedaṁ turr digida dedaṁ ikidur daṁ dedaṁ turr (twice) imitative description of the rhythm and sound of the *dumaṁ* drum during a *khemṭa* dance.

de-daru I. abs. n., nimbleness, skill in climbing trees : ne hoṛore *de-daru* mena.

II. adj., good at climbing trees : *deḍaru* hoṛo ; ne hoṛo kūbe *deḍaru*. Also used as adj. noun : *deḍaruko* gaṛisaraleka jān. jōgeko *namjoma*, good climbers, like

monkeys, get at any kind of fruit.

deḍaru-n rflx. v., to train oneself at climbing trees : nī sarakoleka *deḍarunjana*.

deḍaru-u p. v., to become skilful at climbing trees.

de-daruko Has. syn. of *luti* Nag. sbst., a species of small flies living in the fruits of *Ficus glomerata* and *Ficus Roxburghii*. They are believed to impart nimbleness in climbing trees to those who eat them. Hence the name. They are also called *loapudki* in Has. and *puturagi* in Nag.

dēdē ! syn. of *dahina !*

de de ! dē dē ! dea de ! dehale de ! dena de ! etc., I. interjection (1) intensive form of the interjection *de !* used alone or with an imperative : *de de !* Let me alone ! *dea de !* omainpe. (2) followed by a question, what an impossibility ! what nonsense ! okotepetana ? pīṭite—*dena de !* nā oipe tebaēa ? aīubotana ! Where are you, women, going ?—To the market.—What nonsense ! Can you be there at once ? Night is falling already ! Tisiṁ ne kami cabaḡka.—*de*, gomke, *de !* cinam mentada ? naminana ci cabaoa nimin hoṛote ? Let this work be completed to-day—O master, what an impossible thing thou sayest ! How can we do so much when we are so few ? (3) coming after a conditional sentence, woe ! (to me, to us, to you). In this meaning *le !* or *lehale !* Nag. and *de !* or *dehale !* are also used. On the other hand *dena de !* seems not

to be used (they say *dea de!* or *dehale de!* even when addressing women): *mosatebu bilaēa eēreūiḷe mente iliko akiḷbundijada, ere kà ha'janredo, dehale de!* Intending to have the betrothal and the consultation of the omens on one and the same day, they are preparing a quantity of rice beer, woe to them, if the omens prove unfavourable!

II. adj., with *kaji*, insistent asking, importunity: *dede kaji hokaḷka, ṭakatale banoa.*

III. trs., to importune, to ask persistently: *setaētee dedeja'ina, cinaia omaia, ṭaka banoa; cinae dedetana? dede-n, dēdē-n* rflx. v., same meaning: *iminange dedenme, menare kacile omamea hona?* Do not insist any more, would we not give it if only we had it?

dekendeken, dēkendēken intrs., in the indet. ts. only, to say always *de!* to be always asking for smth.: *am dēkendēkena; setaētee dēkendēkena, omaipe.*

dede-tasaq syn. of *marundi*, *moronda*, sbst., *Ischaemum rugosum*, Salisb.; Gramineae,—a coarse, tufted, annual grass with cylindric spikes, frequent in rice fields. The seeds are pretty large but are not eaten, they would stick in the throat, hence the name. They enter as ingredient into opd. remedies for sores.

de-golḷe, dī-golḷe intrs., to choke to death: *miad hon ladtee digogjona* a child died from a piece of cake sticking in his throat.

dehale, dehalei, dehait (P. *dihāf*)

I. sbst., the country as opposed to the town or to the central place or head-quarters: *gomke deḷāria*, the master went to the country, went to visit some village or other.

II. alj., from outside the town, from outside the central station or head-quarters: *dehait hoḷo, dehaiti' pracār.*

III. adv., out of town, out of the central place or head-quarters: *Khunṭiren gomke etōāretōār dehaiti' honortana.*

dehede! interjection, take care! *eskarge ci birhoram serḷtana? —hē!* —*dehede!* tisingapa beranjiakana.

dejḷ p. v. of *dē*.

deken-deken, dēken-dēken, intrs., see under *de de!*

de'hi, dēki (H. *dekhnā*) interjection, with or without one of the affx. *a, na, hale*, etc. (1) go and see! try and see! let me go (or try) and see! I sha'll go (or try) and see! In this meaning it is generally followed by an interrogative phrase: *dekiḷ lollia, okoe kaklala?* Let me go and see who has shouted; *deki aulepe, ciminana?* Bring it and let us see how much there is; *alom boloa.—boligeaia.—deki bolome, cinam cika?* Do not enter.—But I will enter.—Well, enter and see what thou canst do. This sentence being said in displeasure, is intended to mean: enter and thou wilt see that it was useless to enter. But the interrogative phrase may also be understood, or exist only in the mind: *deki senkome, kako dāritana*, go and see, please, they are

unable, i.e., go and see, please, whether thou canst not help them; ale kulikena, kae omkeda, *deki* ape misa kulilipe, we asked and he did not give; you ask him, please, and see whether you cannot obtain it. (2) and you will see smth. *! enaqātee erantana, deki, sennamrikalinape*, he is already scolding for a long time, let me go to him and you will see! N. B. In both meanings *deki* does not refer to actual but to future sight.

del! Kera. and sometimes Nag. var. of *dela*!

dela! *ela!* (Or. *derā*) with or without one of the affixes *a*, *na*, *hale*, etc., I. interjection denoting an invitation to follow the speaker, in cntrd. to *do!* *dola!* an invitation to go on with, or in advance of, the speaker. When it is used quite alone by way of a sort of cry, it means: now then come on! come on! follow me! whereas *do!* or *dola!* used alone means: come! let us go together! or: go along, I shall follow! *delaēa!* *delainq senqtana!* When the invitation is addressed to several persons the prsl. prn. *bu* may be added to *dela*, the affx. *a*, *na*, etc., if used, being placed behind the prn.: *delabu!* *delabuhale!* But if it be addressed to one person only the prsl. prn. *laq* may be added not only to *dela*, but also to the short form *de*, which is used only in this case: *delanq!* *delalanq!* *delalanqhale!* (not *dellanq*, except in the Kera. dialect). In this it differs from *do!* *dola!* which both

may take the prsl. prn. *bu* as well as *laq*, the short form *de* being used alone. The prl. denoting the immediate act of going or running, when expressed, follows *delabu*, *delanq*, *delalanq*: *delanq senoa*; *delabu nira*. Other prds. may be used in the same way with *delalanq* and *delabu* to denote the action, to be performed at a distance, to which one invites others: *delalanq kamia*, come on, let us go to our work. But *delanq kamia* is always understood as meaning: come, let us do our work (here), the *de* in *delanq* not differing from the interjection *de!* in its fourth meaning. The action to be performed elsewhere or the place to which one invites others may also be put after *dela!* *delanq!* *delalanq!* *delabu!* and take affx. *te*: *dela!* *orāte*, come along, home! *delabu!* *kamite*, come along, to our work! But the phrases *orāte*, *kamite*, etc., may also be treated as intrs. prds. taking an inserted prnl. sbj.: *dela orātelana*; *delanq orātelana* (never *delalanq orātelana*), come along, we will go home; *dela!* *senderatehua*; *delabu!* *senderatehua*.

II. trs., with inserted d. or ind. o., to invite to urge smb. to follow: *delaledkoaiq, kakonjana*; *aq bārigē hijulena, kae delaqdkoa*, he alone came, he did not urge the others to follow him.

III. intrs., to say: come along! *deladoia delatana, mendo kape hijutana*.

dela-q p. v., (1) of people, to be

dela-dela**denga**

invited to come along: aē bārigēe hijūlena, jetaeo kako *delalena*.
(2) of the word *dela*! to be said: enaŋāte *delaptanreo* kape hijūtana. *delakendelaken* intrs., see below.
de-n-ela vrb. n., the act of saying: come along! misa *de:elate* kape luturōtana, you never listen the first time when I urge you to come along.

dela-dela! a more urgent form constructed like *dela*! but without vrb. n.

delaken-delaken intrs., frequentative of *dela*, used in the indet. ts. only, to be saying already several times: come along! dolabu sen-namia, enaŋātee *delakendelakena*, come let us rejoin him, he has already said several times: come along!

dendēd Nag. dendeod Has. syn. of *dāējad*, except that it may not be used instead of *omsaŋ*.

dēni! dēni! Nag. (Sad. Mt.) syn. of *de tobe*! urgent form of the interjection *de* in all its meanings.

denga I. sbst., help, assistance: ama *dengale* asitana.

II. adj., with *hoŋo*, an assistant, a helper: *denga* hoŋoko baŋkea, there is nobody who will help. (2) wit *kaji*, intercession: mukūdimadipli gomketaēte *denga* kajile namla. (3) with *kami*, help in a work: oŋa baiŋa monejadā, hagakotā *denga* kamiŋa asraētana, I have decided to build a new house, I hope my relatives will assist me in the work.

III. trs., to help, to assist: *dengakoale*:

denga-n rlx. v., to apply oneself to help s.nb.: holaētepe irtana, kape cabadaŋiatana, tisiŋdo aiŋoŋa *dengana*.

de-p-denga repr. v., to help or assist each other: kako *d-p-dengare* oileka: baiua? najom saŋjanŋa dāŋē kako *dengga*, they do not help each other to defray the sacrifice exacted from a witch; ŋakako *denggakena*. Also used as sbst. and adj.: alere *dengga* mena; *dengga* hoŋoko, people who help each other. This adj., when used prdly. with a s. subj., means: to be in the habit of helping readily: ne hoŋo kūbe *dengga*.

denga-q p. v., to be assisted, to be helped: kako *dengaoa*, they will find no help.

de-n-denga vrb. n., (1) the act of helping, help, assistance: apeŋ *denggate* isu kami senŋjana. (2) the amount or extent of assistance: *denggato* dengakia, oŋa baiŋe jeta iminaŋ kae dakajana, they helped him so much in building his house that he had no trouble with the expenses.

dengage adv., as a help, in order to help: gonora kain aŋadkōa, *dengagera* kamitana, I take no wages from them, it is to help them, that I work.

IV. Affixed to other prds., it means: (1) to help or assist in a work: *sidedenga*, to assist in ploughing; *irdenga*, to assist in reaping; *kumbūrudenga*, to help in stealing, to abet a thief. (2) to assist by means of: *kajidenga*, to assist with words, i. e., to intercede for;

am kahanime, aledole *hedengameale* *ked ngamea*, do thou relate stories we shall assist thee with exclamations of approval and wonder. (3) to keep company with smb., doing the same thing as he does: *aium-dengr*, to listen with smb.; *duhdenga* to sit with smb.; *sendenga*, to go with smb.

denganj noun of agency, an assistant. This may also be affixed to prds.

deq, *ula-deq*, *doeq* I. sbst., retching: *deq menagea ci hokaakana*?

II. adj., with *horoko*, people who have retchings, who feel nausea: *deq horoko cikanateko ranukoa*?

III. trs. cans., to cause smb. to retch: *sadomsočara soange deqkja*.

IV. intrs., (1) imprsl., to retch, to feel nausea: *cikate deqjaduna*? (2) prsl., same meaning: *deqtanae*.

deq-n, *uladeq-n* rflx. v., to cause oneself to retch: *taramara horoko amolpitiakanre karkadtoko deqna*.

deo-gq, *uladeo-gq*, *uladej-2* p. v., same as intrs.

de-n-eq, *ulade-n-eq* vrb. n., the amount or force of retching: *deneoe deqjana*, *kuřamko hasunterkja*, he retched so much that his chest ached.

deor-kuda syn. of *suli-udi-kuda* both *file* Haines, sbst., *Linociera intermedia*, Wight; var. *Roxburghii*, Clarke; *Oleaceae*,—a small tree, 25' high, with opposite, entire leaves, small white flowers and an ovoid drupe, 1" across, which takes a year to ripen.

deota (H. *dewtā*; Or. Sad. *deotā*) I. sbst., an idol, a statue or some

other object in which the divinity of some particular spirit is believed to dwell. The Mundas have no such hand-made visible representations of either Singbonga or any other spirit. These belong to a religious system quite different from theirs. They believe that the tutelary spirits appointed by Singbonga over each village dwell in certain trees, rocks, pools, fountains, fields and hills within the village boundaries. In this belief it is Singbonga and the tutelary spirits, who choose and determine the dwelling places of the spirits, whereas the belief in real idols presupposes that man can in some way or other influence or oblige spirits (gods and godlings) to come and dwell in the idols made by man. II. trs., to take and treat as an idol: *dikujatiko jān dirige bēsnq lelkeciko deotaea*.

deota-q p. v., to be taken and treated as an idol: *dikukore binamurtu deotaoa*, *hatimurtuu deotaoa*.

deota-diri sbst., a stone worshipped as an idol: *Bandgādre pītpiri latar-sare miad deotadiri mena*, *ena miad bamârējati deotakeda*.

deōrā, *dēōrā* I. sbst., (Or. *deoras*, sorcerer) a lower grade of soothsayer, a conjuror, a witch-finder, an exorcist, who is wont to go and offer sacrifices in the Mundari fashion, in other people's places, and practises divination by means of rice grains, in contrd. to the *soka*, or *sokha*, who is only a consulting magician, who never sacrifices in the name of other people, but regularly sacrifices every

week in his own place with the paraphernalia of Hindu worship: idols, flags, milk and ghee, beating of the gong. However, some people combine the ways of a *deōrā* with those of a *soka*, and these are called *maraṇa deōrā*: *miad deōrā baḍre alom bisāslaba, apiapunia deōrākotā senme; kajirega menā*: "dārē jom *deōrā*, ṭaka jom raja", do not readily believe what only one witch-finder says when he practises divination, but go and consult three or four of them; the proverb says: "the *deōrā* exaggerates the sacrifice to be offered, just as the rajah exaggerates the sum of money to be paid".

II. trs., to choose as *deōrā*, i.e., as sacrificer in a private case: *miadnile sokaliā, etanile deōrāliā*, we went to consult one man and took another to offer the sacrifice.

deōrā-n rflx. v., to pretend to be a witch-finder; to act as a witch-finder. *deōrā-q* p. v., to become a witch-finder: *deōrākanāe*, he is a witch-finder.

*When an alien inquirer tries to get an insight into the religious beliefs and practices of the Mundas, he receives such confusing answers that, at first sight, he can discern nothing definite. He soon realizes clearly that there are two kinds of ministers of religion, *pahārs* and *deōrās*. There is no great difficulty in getting a clear idea of the character and functions of the first, but it is not so easy to find out something definite about the character, office, and methods

of the *deōrā*. One hears of *kuṇiṇ deōrās, haṭadeōrās, maraṇa deōrās* and *sokhas*. Some of these pretend to see evil spirits in the flame of an oil lamp; others use hypnotism, and of these some get into a trance themselves, whereas others use a boy as medium, and others again any passer-by. Some pretend to hold powers over venomous snakes and noxious insects damaging crops, many offer security against the effects of the evil eye, whilst others pretend to clairvoyance enabling them to state where lost or stolen objects may be found. Some restrict themselves mainly to divination by lot. Among nearly all, it is the divination by means of husked rice grains which is most resorted to. The chief business of most of them seems to be to find the name of sickness causing spirits and of wizards or witches, who cause such spirits to afflict either single persons with sickness or smite whole villages or districts with epidemics among men or domestic animals. The general first impression is that the chief concern of the *deōrā* is to fight witchcraft. And so two different opinions have found expression in all that has so far been written about the religion of the Mundas, namely first, that the bulk of their religion limits itself to sacrifices and rites against witchcraft; and secondly, that there is little homage paid to Singbonga.

It can, I think, be shown that both these views are to a great extent erroneous and that there

reigns more order in the whole matter than would appear at first sight. But let us first state the few definite points, which can be gathered pretty clearly from the many different and sometimes-contradictory replies and statements of the people :

1^o A *sokha* is an alien (Oraon or Sadan) witch-finder and magician, who claims to derive his powers, not from Singbonga, but from Mahadeo and sometimes even from *Gazga Māi*. He never uses the Mundari language in his incantations. He confines himself to divination and does not fear to point out clearly the wizards or witches responsible for a sickness, naming at the same time the required sacrifices, but never offering sacrifice for hire. This gives him much prestige among the Mundas because it raises him above the suspicion of ordering sacrifices out of self-interest. He is exclusively a minister of the witchcraft system.

2^o A *marāq deórā* is a Munda, who (generally) tries to imitate the *sokha* as far as possible. He is primarily a witch-finder, frequently using the Mundari language, and offering sacrifices for hire.

3^o A *hurīq deórā* is a Munda, who practises soothsaying, conjuring of spirits, (tutelary as well as evil spirits), clairvoyance by various means, for various purposes but especially for finding out what kind of spirit has caused certain evils and what kind of sacrifices are required to propitiate him. According to most Mundas he refrains, out of fear,

from pointing out clearly wizards and witches, confining himself to the statement that a case is one of witchcraft and ought to be submitted to a *sokha* or a *marāq deórā*. He offers sacrifices for hire.

4^o A *haṭqdeórā* is a *hurīq deórā*, who confines himself to the use of the winnowing shovel in his practices.

The *sokha* and the *marāq deórā* are distinctly ministers of the witchcraft system as exposed in the article under *nojom* and both work mainly by means of hypnotism.

Although most, if not all, the *hurīq deórās* are votaries of the witchcraft system and many of them practise hypnotism and actual witch-finding in its initial stage, it is certain that much of what they actually do at the request of individuals, has no inner connection with the witchcraft system : It is either divination, which rests on a faith directly opposed to witchcraft, or it is caused by a superstition independent of, and much wider than, witchcraft.

I. Divination in cases of sickness.—The original belief of the Mundas represents the Creator as the *father* of all men. Hence they call him *Harām*, the original or first father of all. This form of monotheism arises from the idea of paternity, because God is the giver of life and the provider of all that is necessary and good. This conception finds still a spontaneous expression in the most important

occasions of their lives. It has, at one time, perhaps by contact with the Aryans, been succeeded by another conception representing God as a king and overlord, who commits much of the Government of men and things to tutelary spirits. This form of monotheism is based on the Asur legend in which the Creator is called Singbonga. As it stands in the Mundas' mind, it amounts to the belief that the Creator is the loving father of his creatures to whom is due unbounded confidence.

The whole trend of the Asur legend shows that, while Singbonga is determined not to leave an unlimited free course to evil-doers, he is ever ready to pardon the repentant, as he did the wives of the rebellious Asurs. The Mundas believe that Singbonga and the tutelary spirits punish men when their conduct rouses them to displeasure. Hence they think that all sickness except colds, ordinary attacks of malaria and fractures of bones, are punishments. Many Mundas believe that Singbonga himself never inflicts punishment but that he leaves this to the spirits he has appointed. Those who hold this belief always invoke Singbonga as witness when they consult by divination, or when they offer propitiatory sacrifices to the tutelary spirits, and they call on him to order the spirits to accept their offerings in kindness. As a mark of this faith they place a small heap of sacrificial rice in his name

but not in a line with the three they put down for the spirit to whom they sacrifice. To think that Singbonga punishes by himself, or that he does it through the agency of the tutelary spirits, are but two different forms of the same fundamental belief in the goodness and justice of Singbonga. This belief is essentially different from that which holds that sickness is caused by the ill-will of witches or of certain evil spirits. When therefore they try to find out by lot or some other form or divination whether it is Singbonga or some tutelary spirit who has caused a sickness, and what kind of propitiatory sacrifice is necessary, then their endeavour amounts to nothing else than a genuine act of homage to Singbonga. It is dictated by the same spirit which impels them to ask and look for marriage omens, and to have in certain circumstances recourse to other ordeals. Whether they be right or wrong in their views about the causes of sickness, does not affect the nature of the homage. The prayers they use on these occasions are respectful acknowledgments of Singbonga's omniscience and omnipotence and, at the same time, they express an absolute confidence in his goodness. Though these divinations may be performed by anybody, they are now, as a matter of fact, generally performed by *kuria deórās*. These have an evident interest to make the people believe that much depends on the correct

wording of the adjurations and prayers used, and so urge on them the services by which they themselves make a living. The style of these adjurations is the same as that of the Asur legend. From this it might perhaps be conjectured that they were introduced together with that legend. On the one hand, they savour of the ancient Aryan ritualism and, on the other, they are intensely human inasmuch as they attribute to the tutelary spirits all the feelings which can move a human heart. But all this does not detract from their character as homage to the Creator, since these spirits are expressly believed and stated to be subjects of Singbonga, and are adjured in his name and on his authority. If now we add to this all the pains the Mundas take to ascertain Singbonga's will before they settle a marriage, and their prompt and absolute submission to what the omens point out as his will, together with all the acts of public worship performed by the *pahâr*, we see that this worship is very practical and extends to all the more important details of their lives. The next conclusion we are led to is this: The Mundari-speaking *deórâ*, such as we find him in the rite to be described presently, is, in the eyes of the people, much the same as the *pahan*. The main difference between both is that the *deórâ* does for the individual what the *pahâr* does for the community.

The following details were given

by one of those *deórâs* who consider sickness as inflicted either by Singbonga, Ikirbonga or Burubonga.

The head of the afflicted family goes with some pearl-rice to a *deórâ*, salutes him, offers generally 4 pice, and says: "I have brought rice grains, please examine them" Generally the *deórâs* hold a kind of preliminary consultation which appears very superfluous. Instead of asking the one who comes to consult them whether it is men or cattle who are sick, they throw lots with a preliminary prayer to Singbonga to find it out. They pretend they are never mistaken in this matter. Should they make a mistake this does not seem to shake the confidence of the people. But the two great questions the *deórâ* seeks an answer to are the following: (1) Is the sickness caused by Singbonga, Burubonga or Ikirbonga? (2) If so, what kind of sacrifice does the displeased spirit demand?

Before the *deórâ* proceeds to settle these questions, he washes his hands and feet, and then turning to the East, he pours some of the pearl-rice grains into the palm of his left hand, and, whilst fingering them with the thumb, the forefinger and the middle finger of his right hand, he addresses the following prayer to Singbonga: "O Singbonga in heaven, thou king, who risest white as milk and settest white like curds, I, in my stupidity and ignorance, seek a solution. Allow thyself to be found in real truth! Do not

allow me to fall into an error ! Let the one who causes this illness be discovered and revealed by the examination of these rice grains, and let the sick one get all right again, let him get strength by taking his usual food !” Then he takes a pinch of the grains from his left palm, and saying : “ Singbonga, it is in thy name that I now throw,” he lets the pinch of grains fall on the ground, strikes the ground three times with his forefinger and then with the same finger draws a circle three times round the rice. After this he pairs off the grains in the circles. If all these grains pair off, then the answer is in the negative, i.e., Singbonga has not caused the sickness. However a single throw is not decisive. The lots must be thrown at least three times. If the second and third throw is the same as the first, it is considered certain that Singbonga has not caused the sickness, and then the lots are thrown in the name first of Hurubonga and then of Ikirbonga. But generally it so happens that an answer is now one way and then the other. Then the throwing is continued till the same answer is obtained three times. Since it is considered possible that all three of these Bongas have something to do with the sickness, the inquiry must be made in the name of each, even if the reply regarding Singbonga be affirmative. After this first question is settled, the following prayer is offered in order to find

out what kind of sacrifice the offended spirit, or spirits, want to get : “ Simdārê simkirunte enstent boloakan, sofoakanredo, hatitany baditanredom, ne cañlijana rakabzaka ! Ci simlārê simkirunte kam boloakan kam sofoakanredo, bhot khasi bhot bakrate boloakan sofoakanredo, ne cañlijane salanam pitinamzme ! Dilia ntanain, beconamtanain : cañlijana rakabzaka ! If thou have entered here, descended here, through (the desire of) a sacrificial fowl, of the blood of a fowl, then let these rice grains reveal it ; if thou have not entered, not descended, through etc....., if thou have entered through the desire of a gelded goat or a he-goat, then let thyself be discovered and found out ! I ask and beg of thee, let these rice grains reveal it ”.

The process just described is called *salanam-pitinam*. See the two other usual processes under *dorenam* and *hidnam*. The last however is also used by *maraz dōbrās* in witch-finding.

II. Sacrifices and exorcisms.—The head of the afflicted family is then ordered to hold the required sacrifices ready at his house, to which the *dōbrā* proceeds in the evening. After washing his hands and feet, he orders a lamp to be lit and incense to be brought, together with burning coals on a hoe or on a roofing tile. Then from two fresh leaves held in readiness he prepares a small three-cornered leaf-cup and fills it with water. Holding this

leaf cup in his hands he turns to the East and prays: "Sirmaren Sirbonga! Ama mocate ama datate, tala nida andage adia nida sunuture, nimtaria goarikajadmeain! hundiba datatema! upalba kiutema! turisutam badibaearte borrakah boraraguntanam! Sirmare Sirbonga talar! pitalma purute rangama carite, sonadarupadain omamtana, telakotora atarauime, hutmentea puiutea! Nimtar Gomke! ne Ikirbonga ne Burubonga, ama mocate ama datate boljad kabuljadkoain. Aiuminakako nateninakako ne Ikirbonga ne Burubonga! Singbonga in heaven, a little before midnight, a little after midnight, this moment, by thine own mouth, by thine own teeth, I call thee to witness, thee whose teeth shine like the jessamine flower and whose chin shines like the lotus, thee who ascendest and descendest by means of a blue rope, a rope which becomes shorter or longer according to thy rising or descending because it winds or unwinds! Singbonga, my friend, in a cup of brass leaves joined with pewter pins, I offer thee golden water, silver water to rinse thy mouth, to clean thy mouth (before the sacrifice). And now Lord! By thine own mouth and by thine own teeth I shall give orders to this Ikirbonga and this Burubonga, make them listen to me, make them attend to me, this Ikirbonga and this Burubonga!" He now pours out the water and then addresses

Ikirbonga and Burubonga saying: "Am Ikirbonga, am Burubonga, aiuminape! tobe kahaniapeain, kundumapeain! Thou, Ikirbonga and thou, Burubonga, listen to me! I have something to tell you, something to relate." Here begins the adjuration, full of synonymous repetitions. The *deórã* begins each stanza with a high-pitched apostrophe, sounding somewhat like an angry threat, from which he almost immediately relapses into a plaintive and monotonous chant as can be seen in Fr. Hipp's notation under No. 16 of the appendix on the notation and analysis of Mundari music (printed at the end of the letter D).

In the first stanza he reproaches them that "they have entered the house by fraud and deceit at midnight", and that "they got in not by the ordinary way, the door, but by the ridge-pole and the main roofing-post: when these poles were shaking and trembling, it was surely not by the exertions of tender little babies". And then as though he wanted to shame them, he cries out: "Amedore Ikirbonga, nakanaka seratema! nakanaka seratema! Amedore Burubonga, nakanaka buditema! nakanaka buditema!" Is it then thee indeed, O Ikirbonga, who hast recourse to this kind of wisdom? Can it be thee indeed, O Burubonga, who recurrest to cleverness of this description? Then he adjures them in the name of Singbonga: "Sinjabonga kajijada

kāciteram aīumjada ? Marā deotā
 bakārādo kāciteram aīumjada ?
 Wilt thou not listen to what Sing-
 bonga sayeth ? Wilt thou not heed
 the words of the great Godhead ?”
 After a similar address to Buru-
 bonga he continues : “Singbonga
 says all kinds of things, the great
 Godhead addresses to you all kinds of
 words”. Then he begins to coax
 them as it were, promising them
 that he will name after them, i.e.,
 consecrate to them all kinds of
 shady rocky places on the mountains
 and in the valleys, the first to
 Burubonga and the latter to Ikir-
 bonga, and that there he will offer
 to them all the fresh and tender
 victims they desire. Finally he tries
 to force them by appealing to their
 tenderest feelings, saying in various
 forms : “The day is dawning, it is
 time to go home ! Do come now !
 Thy little children are looking out
 for thee from the tops of the white-
 ant-hills, O Ikirbonga ; and thine,
 O Burubonga, are looking for thee
 from underneath the tender leaves of
 the sal saplings on the mountains !
 Hear what they will say when they
 shall have got the fine things I offer
 to you : ‘Engairā emadlea, dūba bāri
 emadlea ! apuira seṭeraḍlea, taṛi bāri
 seṭeraḍlea ! Munuili celoepel nūtana-
 le, apuira emadlea ! seṛeberetantele
 inuātana ! Our mother has given
 us this, a full brass bowl she has
 given us ; our father has brought us
 this, a full brass plate he has
 brought us ! We are drinking fresh
 rice beer from cups full to the brim !

Our father has brought it for us
 (and so) we are playing about in
 high glee.” And then full of con-
 fidence he says : “All these things
 will I give thee, Ikirbonga, all these
 things are thine even now, Buru-
 bonga ! Therefore leave alone this
 wretched son of man, who has
 become quite stale and rancid : he is
 hot with fever and perspires violent-
 ly. Let him be soothed with mus-
 tard oil and turmeric and be cooled
 with a fan, and let his hands and
 feet become light again ! Give back
 to him his former health and former
 life spirit ! Let him drink eggs and
 goats’ milk ; let him drink warm
 water and digest it ! Then he will
 again enjoy good health.”

After this he adjures the spirits
 by their mother and their father,
 and once more warns them to listen
 to Singbonga, the great God. He
 winds up by inviting them to
 come along with him, as he is now
 going to ‘nail them out’ with a
karanṭi, an iron staple, and ‘sweep
 them out’ with a broom of *tirs bīrsi*
 (*Asparagus racemosus*) and of the
 gaudy feathers of the peacock’s tail.
 “Come now ! take these gifts under
 thy arm and on thy head, for in
 this house all is stale and rancid !”
 After these words he leaves the
 house, leading out the spirit or
 spirits. At the threshold he stops
 to drive in the iron staple. The text
 of this last adjuration is not fixed.
 I heard several variations. It is
 very noteworthy that in some of
 them Ikirbonga and Burubonga are

reproached with having listened to the suggestions of *baro nasau tero paugan*, a jingle denoting evil spirits who play a part in witchcraft. Maybe this passage has been borrowed from incantations used in the system in which sicknesses are explicitly attributed to the agency of witches. However that may be, the whole rite described here rests on the explicit belief that sickness is caused by the displeasure of either Singbonga, Ikirbonga or Eurubonga as stated above. The *karanṭi* is a double-pointed iron clamp. The blacksmith must remain fasting on the day it is forged. One of the accounts I got of this rite states that the *debrā*, before leaving the house, nails a *karanṭi* into the block of wood containing the husking hole which is generally inlaid in the floor of Mundari huts.

Whilst he is nailing the staple into the threshold, he sings to the spirits that he is now 'nailing them out' and forbids them ever to cross the threshold again. As soon as he has finished the nailing, he turns to leave the house with the spirit or spirits, and at that very moment the mistress of the house throws a leaf-cup full of ashes and water after him, shuts the door and says: "Bonga tisiṁṁte hargiri, gumgiri-jadmeale, bonga from this day we drive thee and throw thee out." Meanwhile the *debrā* leads the spirits to the place he is banishing them to, singing all the while about the advantages of that place: "Come

along the way, so soft with fine sand..." etc. It must always be a place close to a stream, tank, spring or pool. There a little heap of pearl-rice is placed on the spot prepared for the sacrifices. The first sacrifice is always offered to Singbonga; it must be either a white fowl or a white goat. All the victims are marked with red lead on their foreheads and besprinkled with water in which ground roots of the *tirsi-birsi*, *Asparagus racemosus*, are mixed, because this plant is supposed to possess special virtues. After making the white fowl eat some of the pearl-rice, he holds it in his hands and turning to the East, says: "Singbonga in heaven! thou whose teeth shine like the jessamine, whose chin shines like the lotus, listen to me with twelve mouths with twelve ears! By thine own mouth, by thine own teeth do I adjure thee and call thee to witness this sacrifice." Here he cuts the fowl's throat and, dripping some of the blood on the little rice heap, he continues: "I offer thee a brass bowl, a dish, full of blood."

After this he proceeds to the sacrifice which the lots have pointed out as demanded, v.g., by Ikirbonga. If it be a goat, he sprinkles its head and feet with some of the *Asparagus* water, makes it eat some of the pearl-rice and says: "Ikirbonga, ando baro nasau tero paugan, nimitaṁ bhol bakra, bhol dāṛṇa omanṭana! Sinduri ṭikam nantana, sinduri ṭikam omanṭana! Bhol

bakra bhol dārēte kirijad, kirumad-meain! Baro nasan tero pangan dula bāri, eipi bāri maōmad-meain, kirumadmeain. Neage sahaē-me! sataēme! Ikirbonga, thou (one of) the twelve harmful, of the thirteen malevolent spirits! I give thee a sacrificial goat, a sacrificial offering. Thou seekest a sindur mark. I give thee a sindur mark (an animal marked with red lead). By this sacrificial goat, by this sacrificial offering do I adjure thee and call thee to witness this sacrifice." Here he cuts off the head of the goat and says: "Thou one of the twelve harmful of the thirteen malevolent spirits, I have sacrificed and offered thee a bowl, a dish, full of blood, consider it sufficient, be satisfied with it." After this he offers, with the same words and rites, a white-and-black speckled fowl to Burubonga. Sometimes a sheep and a pig are sacrificed in addition to the above, with the same or similar words. At the end of all these sacrifices he 'nails out' the sickness-causing Ikirbonga or Burubonga by means of the *putangi mared*. This is a simple iron tube, a couple of inches long, into which a thick-headed iron nail fits. The blacksmith must forge it fasting. Whilst driving this into the ground he says: Nimtandē misimkiria, baremkiria, baro nasan tero pangan, baro dain tero dain, maredkarantia kilagirijadmea. Ainalē palare ainalē badiēdo, baremkiria misimkiria kilagirijadmeain putangi maredte,

now I nail thee out by means of the *putangi* iron and with an imprecation on the heads of thy brothers and sisters, the 12 harmful, the 13 malevolent spirits, the 13 witches, the 13 wizards. Should it thou intend fraud or mischief, (remember) it is with an imprecation on thy brothers and sisters I nail thee out altogether with the *putangi* iron."

The introduction of the *barand* and the *putangi* irons and this last formula are a conscious or unconscious attempt at combining two creeds with each other which are intrinsically inconsistent. For the two irons are implements of witchcraft, and the words *nasan* and *dain*, which are here pointed out as so closely connected with Burubonga and Ikirbonga, are terms proper to witchcraft. Here then we have another clear instance how new creeds gain entrance under the guise of the preceding ones, and how theoretical inconsistencies and even contradictions are considered by the people as straws over which nobody need stumble.

The head of the family has, according to custom, brought *tapu si*, sacrificial beer, in a small pot. He now prepares four leaf-cups, called *faraku'i puru* and pours beer into each. Then he himself enacts the rite by offering the beer to the children of Ikirbonga and Burubonga after the following introductory prayer to Singbonga: "Singbonga in heaven, I offer

fresh fermented beer in a cup of brass leaves joined with pewter pins to the children of Ikirbonga and Burubonga!" And then he addresses the children: "You, children of Ikirbonga and Burubonga, receive and accept and eat and drink! You had listened to the mouth and teeth (i.e., the instigations) of the one with 12 witches and 13 wizards. Now I give you fresh beer. Do please listen and let this be acceptable to you! You have perchance slept on the mat and on the bed of the sufferer, you caused this child of man to get fever and perspiration and made him stale and rancid. Now cool and refresh him with mustard oil and turmeric; give back to this child of man his former health; let him suck raw eggs and drink the milk of goats; let him drink again warm water and digest it."

After this the victims are cooked and the few people present eat of the sacrificial meat. The rest is taken to the house of the sick person, there to be eaten by the family.

What is noteworthy in this last formula is the implied belief that the tutelary spirits are married and have children, and this belief is here enunciated with an absolute unconcern about all the intellectual difficulties implied by it.

III. Spells cast by the evil eye and poisonous praises.—The Mundas believe that in every village there are persons, men or women, who have a heavy soul, *hambal roa*.

Such a person is called *hambal roateni*, a heavy-souled one. Some Mundas, who have been in closer contact with Hindus, relate more or less confused things about the *variously-souled people*, a theory coming from the Hindus. (See article under *roa*). The heavy-souled people are believed to have the evil eye, so that their look, when it is the first falling on some person, animal or plant, casts an evil spell. Similar spells may be cast by words of praise not only from heavy-souled people, but from anybody. In the adjurations or prayers to Singbonga against such spells these praises are sometimes called poisonous spells. When falling on children they cause them to become sickly; when cast on youths they prevent them from finding a suitable marriage; when falling on pregnant women they cause death or very difficult and painful childbirth. They may also fall on all kinds of crops, not only on standing crops but even on those already stacked on the threshing floor, and damage them by depriving them of part of their grain. It is even believed that if a person, leaving his house on some business, is met first by such a heavy-souled individual, the undertaking is sure to turn out a failure. Hence he will not proceed but re-enter his house and try another chance on the same or some other day. That spells of this kind are not necessarily connected with the supposed ill-will of sorcery is evident from the fact that heavy-

souled people are said not to be aware themselves of the harm they do, and that such spells are supposed to result from praises of well-intentioned neighbours, even from close relations. It is impossible to say when and how these superstitions arose, nor can they be referred to the absurdly exaggerated magic-theory of Frazer. They are to be met the world over and are far from having died out in Europe in spite of its boasted culture. However strange and unpleasant the statement, it remains a fact that such superstitions are current precisely in those circles which condemn all positive religion as superstitious. In the humblest aborigines as well as in the members of the proudest civilization, man is conscious of longings for undisturbed and boundless happiness; of intellectual energies, ever busy with the creation of new worlds for himself; of a willpower feeling able to defy even the orders of him whom he acknowledges as his absolute master and sovereign. At the same time he is also conscious of helplessness, weakness and apparently absurd dependence on a thousand trifles which can in an instant upset his cleverest plans, destroy his fairest dreams and blight his brightest hopes, transforming into acute pain his tenderest and most legitimate affections and his purest forms of happiness, and all that through agencies over which he has absolutely no command and for which he feels unable to offer any satisfactory

explanation. The human mind, ever looking backwards and forwards, adds to its sufferings by transforming the sufferings of the past into fears for the future, which fears are at times more excruciating than the realities themselves. By the very nature and essence of his intellect man is forced to look for explanations of the mysterious ill-luck that seems to pursue him everywhere. May it not be that in his failure to account satisfactorily for this great riddle, he grasps after reasons which on calm consideration he rejects as absurd, just like a drowning man instinctively stretches his hand to grasp the slenderest stick or straw, though it be ever so unfit to save him from drowning.

To be under any of these spells is expressed by the word, *sosoakanae*. *Soso* is the Semecarpus Anacardium, a forest tree with a black heart-shaped nut the juice of which is used by Indian washermen to mark linen. The oil expressed from this nut is vesicant and poisonous, causing death if mixed with food. This word is used transitively so that *sosoakan* literally means, having been 'sosoed' even as the English *birched* means having been beaten with a birch-rod. Why the name of this tree is used to denote spells cast by the evil eye and by praises, I could not ascertain. It is not unlikely that a comparison of the effect of a drop of *soso* oil on the skin, with that of the evil eye and praises on men, animals and

crops, lies at the bottom of the matter. A certain mysterious virtue is also attributed to the *soso* tree; for in the rites used against these spells, bits of wood cut from a *soso* twig are used to throw lots in the divination and a green twig is used, to 'wipe away' the spell, *sosofapa*; (*fapa* denotes the waving a leafed branch or twig to fan oneself or brush off some dust). Hence the Mundas will say. "Iduorę ne hon sosakana, sosobu tapaaia! It looks as though this child was under a spell, let us perform the rite required to break it!" The part played in this rite by the *soso* branch and the bits of *soso* wood, shows that a magical power is attributed to these by the Mundas. But at the same time the whole rite shows conclusively that they also believe that, whatever and whencesoever that power be, it can not exert its influence except with the consent and the sanction or blessing of Singbonga. The names *nasan* and *dain* do not appear in any of the adjurations or prayers used, which differ much from those in the preceding rite. In fact they can hardly be called adjurations, they are a prayer to Singbonga, asking his help against an evil which they do not qualify by the name of any spirit and about which they will only say that it exists, without pretending to know its real nature or ultimate cause.

The rite may be performed only on Mondays, Wednesdays and Fridays. In this again we meet another

world-wide superstition that of the *dies fasti* and *nefasti*, the lucky and unlucky days. The rite is generally performed by the *dabā*, though it is distinctly understood that anybody, who knows it, may perform it. Nowadays, since everybody wants it to be performed on the threshing floor, *dabās* cannot answer all the calls, so that there it is mostly performed in an abridged form by the owner of the threshing floor. I here subjoin this rite in order to give a specimen of what is done generally, and especially of the prayers used.

The *dabā* or the owner of the stacked harvest, turning towards the East, washes his hands and feet. Then he takes the leafed *soso* branch, splits it at one end, cuts off a small bit from one of the two parts produced by the split and then sticks this bit crossways into the split, so that the end of the branch now presents the appearance of the jaws of a snake in which the upper part protrudes somewhat over the lower one. Then, still facing the East and holding this branch and a fresh egg in his hands he addresses the following prayer to Singbonga: "Joar sirmare Singbonga! Antanlekam borakab, boraręgunetanam. Junka botoę, palan dandid, turęutam, badibaęar! Hundi-bā datetema, upalbā kintema! Amęmocate boljad, kabuljadmeaim! Galhar luturę galhar meęte eiaminme! Babęęę talare, kodęęę talaren rejadme! Cęęę, kęęę, nindim, haręę, kęę jęęęę,

saratin̄baratin̄ omruar, cedruar̄me !
Hail, Singbonga in heaven ! With
a long flowing loin cloth and a
shining ornament stuck over thy ears,
with a blue, winding and unwinding
thread, thou risest and settest like the
dawn ! Thy teeth are like the jessa-
mine and thy chin like the lotus. By
thine own mouth, by thine own teeth
do I address and adjure thee ! Here
in the midst of the rice and millet
plants, I call on thee. Give back
and restore in plenty and abundantly
whatever the mouse, the rat, the
white-ant and its grub have destroy-
ed." So he continues through 6 more
stanzas enumerating all the kinds of
birds and insects, and all the classes
of men who are in the habit of
taking something from ripening
harvests ; and he begs of Singbonga
to restore it all. After this prayer
he turns to neutralize the spells
cast on the crop by praises : "Bugi
kaji, bugi menledā tisin̄ bida-
jad̄mea soëa simjarom, sosobarkaḍ
tilaī, otoron̄te. Seleka, banduleka
ne babaen̄agare ne kodeen̄agarem
tollena ; ne sosobarkaḍ, soëa
simjarom̄te, tilaī, otoron̄te jirgiri,
ṭapagirījadaina. To-day, O spell-
casting praise, I bid thee farewell
with this rotten egg and this *soso*
branch, with this *Wendlandia* and
this 'wi'd vine branch. Like a
Spatholobus climber thou hast
clung to these rice and millet plants;
I sweep and fan thee off with this
rotten egg and this *soso* branch,
with this *Wendlandia* and this wild
vine branch." And then in 6

other stanzas he enumerates all
those, who perchance may have cast
spells on the plants by their
praises (*hisi ḍaṭate*, with poisonous
teeth), namely the village authori-
ties, the villagers, the rayats, the old
widows, the cows, the goats or
anybody else. He adds each time
that he now sweeps and throws
the spell away into the 18 rivers
Ganges and the 16 seas : *aḥara*
Gan̄ga, sola samundarre.

As soon as these stanzas are finish-
ed, he breaks the egg pours the yolk
and white into a leaf cup and lets
the few drops of albumen remaining
in the shell drip on the threshing
floor. He then recites a prayer to
Singbonga, in which after all the
usual titles and addresses occur the
following words : "Mocaretain̄ toa
mena, buṭiretain̄ maëom men̄a ;
kaina ituana, ḍonḍotin̄gea ! Donḍo-
te, baṇṇate kaina ituana, kaina saria.
In my mouth there is milk, in my
navel there is blood, I do not know,
I am full of ignorance and stupid-
ity. On account of ignorance and
stupidity I do not know anything."

After this he carries the shell and
the *soso* branch to the roadside
there to throw them away. On
arriving there he recites the follow-
ing adjuration to the spell, which
he addresses as *gomke* (master, sir):
"Ne, gomke ! n̄aḍoin̄ bidaked̄meaina,
cedaked̄meaina ! sosobarkaḍ, tilaī,
otoron̄, soëa simjarom̄te bidajad̄me-
aina ! Mun̄iliked̄meaina ! ṭapa kosḍ-
raked̄meaina. Netaëte n̄aḍoin̄ bida-
jad̄meaina ! Netaredo am̄a jatin̄

deórã

hanoa, kilio hanoa! Etãre nãdo namjomeme, entãreko omamea! Now then, sir! I have just bidden thee farewell and dismissed thee with presents (according to the Mundari custom of taking leave from visitors). I dismiss thee with a rotten egg, with branches of the Semecarpus, Wendlandia and wild vine, I have given thee fresh and pure beer! From this spot I now dismiss thee. After all there are here no people of thy race and none of thy clan. Go and seek food now somewhere else! There they will give it thee". After this he throws away the egg shell and the *soso* branch makes an obeisance towards the East and returns to the threshing floor which is now deemed free from every spell. Arriving on the threshing floor he faces again to the East, pours beer into four small leaf cups which he offers to Singbonga with the following prayer: "I, with golden hands with hands of silver, offer thee this sacrificial beer in a cup of brass leaves joined with pewter pins. Do deign to accept it!" The rest of the beer is then presented to the people.

In cases of difficult childbirth the *deórã*, on arrival at the house first throws lots outside the house in the way already described in order to know whether any of the four bongas supposed to cause trouble at childbirth, viz., Burubonga, Ikirbonga, Chandibonga and Nageera, are in any way responsible in the circumstance. If the answer be negative,

deórã

he declares the case beyond his powers. If it be positive, he gives the *soso* branch he has brought, to some woman who has to enter the house, touch the sick woman with it and then return it to him. He next turns East and, raising his eyes to heaven, strikes the eaves of the roof with the branch and then recites with a few variations the prayers against the spells caused by praises. To this is added a prayer to Singbonga for the recovery of the labouring woman and a speedy delivery. He winds up by throwing away the *soso* branch. If birth does not follow shortly, they call in another *deórã*.

All well-to-do people call in the *deórã* once a year to counteract all such spells as may have been cast in the course of the year on anything belonging to the family. This rite which lasts the greater part of the night will be explained under the word *sosotapa*.

In all these rites there is certainly no trace of poly theism, nor is there any thing connecting them with witchcraft. The occurrence in one place of the words *nasan* and *dain*, is so casual that it can and must be explained otherwise. As already stated, we find in all of them a strong belief in the absolute sovereignty and goodness of Singbonga mixed with certain superstitions existing all over the world. It also deserves notice that in all these rites the Mundari tongue is used:

IV. Witch-finding.—The characteristic feature of actual witch-finding

is the use of hypnotism either by autosuggestion or through a medium. When a man puts himself under the tuition of some old witch-finder to learn his art, as described under *sidi*, part of his training consists in being gradually and regularly worked into trances, so that he is disposed to fall easily into this state before he ever sets up as independent witch-finder. The more usual methods of witch-finding are as follows :

1^o Those who use boys as mediums say that not all boys are suitable subjects. When people go to consult such a witch-finder, they are, on arrival, made to sit in a circle and, after the preliminary questions and divinations cited above, the medium is called and placed sitting on a loose stone or wooden block in the middle of the circle. Then the witch-finder with a few muttered words, makes some passes over him and soon the boy begins to tremble all over, his face and eyes showing that he has fallen into a trance. He then begins to spin round with his seat more or less rapidly. The witch-finder now asks him : " What dost thou see ? " In his answer the boy-medium, after saying " I see a village, " describes the village of the people sitting around him, pointing out the orientation of the main road, some characteristic features, and gradually as though he stood before the house of the witch, he says, " I see a house with the main door opening to the East " (or West, as the case may be). He often adds other characte-

ristic features, such as the number of cattle or children and then winds up with a short description of a woman, and adds that she is a witch. On further questioning he answers the witch-finder that such or such a *bonga* has been incited to do the harm complained of and that such and such victims are required. These and other such phenomena described by those who go to consult the witch-finder can be explained by the workings of subconsciousness, such as take place in hypnotic states of trance. It may of course be that some of the witch-finders, especially such as work by autosuggestion, make use of the personal knowledge they may have about the consulting village and its affairs. But it is quite certain that most of them, and absolutely all the people who consult them, are in good faith. As it became impossible for me to doubt this I looked on the matter as an interesting case of thought-reading or transference of thoughts, for which the circumstances are certainly most favourable : Before the men decide that the particular evil afflicting the village demands a recourse to the witch-finder, the women have already for days talked the matter over and worked themselves into the conviction, that one in their midst is a witch, and in a short time the most unpopular among them, perhaps suspected long ago, is positively credited with evil powers. Once things have reached this stage, the whole village gets full of indignation and

horror against the poor victim of feminine babble and jealousy, and though the men try to keep a cool head they soon succumb to the attacks of the women's tongues. Then a panchayat decides that on such or such a day (as soon as possible, of course) the heads of all families, even of rayats and non-Mundas, must go together to consult the *deorā*. On that day a man appointed by the panchayat goes from house to house with a winnowing shovel and every housewife must bring a pinch of husked rice from her provision. On no other occasion are the nerves of the whole community strung to such a pitch. This excitement reaches its wildest state in the men's heads when they see the medium in his trance and feel themselves in the very presence of the spirit. All of them, the unhappy husband of the supposed witch included, are firmly convinced that the medium is going to point out the very woman whom everybody in the village has been suspecting. It appears natural that under such extraordinary circumstances the medium should read the thought, which so strongly agitates all those who sit around him.

2^o One of the modes of working himself into a trance, used by some sokhas, is as follows: sitting in the midst of the consulting villagers, the sokha opens out a fan made of peacock feathers, lights an earthen oil lamp, and whilst blowing or sounding a conch (shell) he stares intently at the peacock feathers till

he gets into a trance. As soon as the consulting villagers see him in this state, they call out to him: "He guru! (teacher) explain! make manifest to us and tell us truly which spirit is afflicting us!" On this he apparently comes to and says: "Do you then really want to see this business through to the end? If so, I shall speak; but if afterwards someone of you has to suffer, then that is no concern of mine, I won't know anything about it, i.e., I cannot be made responsible". Then the people say: "We have made up our minds to punish the guilty person whosoever he may be, do speak out!" Then he again blows the conch and stares intently at the peacock feathers and when he has got into a trance he says: "Listen all of you! my guru (the spirit I consult) tells me this!" He then describes the man or woman who has done the harm, giving all kinds of details and declaring the kind of sacrifice required and the person who must offer it.

Some witch-finders acquire greater reputation than others and sometimes people come from a distance of 30 or 40 miles to consult them. The suddenness with which they arrive, renders it quite impossible for him to make previous private inquiries into all the village rumours and circumstances, and especially in the case of boy-mediums such frauds are excluded altogether. I see no other explanation than thought-reading.

deôṛā

dere

3^o One class of *deôṛās* do not have recourse to these violent states of trance. They pretend to see everything, after a few incantations, in the flame of an oil lamp, or in the shape of a leaf, or in the smoke of sal rosin. I asked one of these, who explained the whole process to me, whether he could not see what bonga was menacing harm to me. He recited his formulas whilst staring intently into the flame of his oil lamp and then suddenly he said excitedly: "There! there! there he is!" On my asking whether I would be allowed to look at him, he invited me to do so, and pointed excitedly to the centre of the flame, and appeared quite disappointed that I could not see anything. He maintained that a *Candibonga*, residing close to my bungalow, was trying to kill me and that he would succeed in doing so if I took no measures. He failed altogether in reading my thoughts at that moment. But then I was a very unsuitable subject.

4^o In the processes described under *hiḍnam* and *dorenām*, the spinning of the medium and the movements of the winnowing shovel are evidently akin to the turning table and rappings of spiritism. It is remarkable that not only do we read of such phenomena in ancient literature, but they were known long ago even to primitive aboriginal tribes. The use the Mundas have made of

them has been baneful and productive of misery. It has probably established, and certainly kept alive, amongst them the belief in witchcraft. It has probably also, at one time at least, led to human sacrifice, for many Mundas pretend that the demand for human sacrifice occurs in connection with these hypnotic states, and a substitute for human sacrifice is still practised nowadays. (See *bul-maḍom*).

deôṛā-bonga sbst., an individual spirit particularly worshipped by a witch-finder to obtain his help and protection in the exercise of his craft.

deôṛā-duraṇa sbst., the special songs chanted by witch-finders whilst exercising their craft.

deôṛā-kami sbst., the work or craft of a witch-finder.

deraṇa postp., generally syn. of *jā*, perhaps; in certain contexts syn. of *daṇa*, of course.

dere I adj., with *kaji*, smth. which has not been said or stated clearly, an interrupted sentence: *dere kajite kalina napamjana: aḍo Khuntipittijana aṇado Mundu-pitte*.

II. trs., (1) with inserted pron.^t d.o., to state with insufficient clearness: *derekedleae, kajiree derekedleae, kajii derekedleae*. (2) syn. of *diḍ*, with *kaji* as d.o., to pronounce a letter with a vocal check: *kajii derekeda*.

de-p-ere repr. v., to state things vaguely, ambiguously, to each

other : kajikita *deperējana*.

derē-gg p.v., (1) to be told vaguely : *kaji derējana*, *kajile derējana*, *kajirele derējana*. (2) of a letter, to be pronounced with a check : *ēna kaji derēgōa*.

III. adverbial aff. to trs. prds., incompletely : *kajiderē*, *māderē*, *calūderē*, to interrupt one's speech, to cut incompletely, to hoe incompletely, etc.

der Nag. *derē* Has. syn. of *dē*, *gogo*, trs., of men and animals, to copulate, to commit fornication. This word is considered as very indecent and therefore seldom used. When used of men it may have the two meanings of : to violate a woman and : to commit fornication with a consenting woman. In current language the first of these meanings is rendered by *saḡ*, *moṭai* or *bolonam* (the last connotes that it happens in the woman's house). The second meaning is rendered generally by *mesa*, or *lō taŋa*. For animals they use the word *oloŋ*, to follow : Soma Mangrii *derēkja* (*derēkja*, *saḡkja*, *moṭaḡkja*, *bolonamkja*), Soma violated Mangri; Soma Mangrilōe *taŋena*, Soma Mangrii *mesakja*, Soma committed fornication with Mangri.

de-p-er, *de-p-ere* repr. v., to commit fornication with mutual consent, to act as man and wife.

der-g, *derē-g* p. v., to be violated : *en kuŋi kaita dōia*, *derelēnae dan oŋ*, I will not marry that girl because she is known to have been violated.

de-n-er, *de-n-ere* vrb n., the number of times rape is committed : *denere derēkjae lambiuterjana*, he violated her so many times that she was with child.

desaŋli abst., the spot on which a Desauli-bonga fell according to the Asur legend, one variant of which says : *desaŋlire uljani desaŋlibongajana*. Some people pretend that all the Desauli-bongas fell on wooded spots. In ordinary talk it is the spot on which the Desauli-bonga of the village is believed to have fallen, and has no other meaning : *desaŋlira darui māḡa enamente miad dāŋe dandejana*, he cut a tree on the spot where the Desauli-bonga fell, therefore he was fined the offering of a sacrifice.

*Desaŋli-bonga (Sad.; H. *deswalī*, the woman of the country ; H. *des* plus Or. *ālī*) subst., name of one of the tutelary spirits of the Mundari villages which occurs in the following sentence of the Asur legend : *deate hicikja desaŋlibongajanae*, those he shook off behind himself became Desaulis.

There are several points of similarity between *Desaŋli* and *Canḡi-bonga* ; (1) *Desaŋli* is also identified with *Mahaburu*, *Maran Buru* by a number of Mundas, and this is denied by others as in the case of *Canḡi*. (2) As in the case of *Canḡi* they distinguish a *Maran Desaŋli* and *Huriŋ Desaŋliko*, and the latter, like the *Huriŋ Canḡiko*, are all malevolent spirits. They are seven in number and are said to be the

same as the *Sāt Bahinis*, the Seven Sisters, of the Sadans. But they are less prominent than the *Candis*. There are even people, who say they know nothing about them. (3) Hence all that has been said about the difficulty of getting certain information about the *Candis* is applicable also to the *Desālis*. Col. Dalton in his *Ethnology of Bengal* says that "*Desāli* comes after *Marang Burnu*, therefore third in order of dignity after *Singbonga*." Had he repeated his inquiries in different places he would have received different answers and would not have written down this misleading statement which lends itself to a polytheistic interpretation of the Mundas' religious system. Since in this system *Singbonga* is explicitly recognized as absolute master of all that exists and since the tutelary spirits are expressly stated to hold their appointments only under him and by his direct order, there can be no real question of any of them coming first or second or third after him, because all of them stand on an absolutely inferior plane.

Whereas the *Hurik Desālis* are said to reside anywhere, especially in stones, the *Marang Desāli* is by common consent supposed to reside in a tree of the sacred grove (*sarna*).

Besides the official collective sacrifices offered by the *pahan* at the yearly round of feasts in honour of *Singbonga*, to which all tutelary spirits and the shades of the ancestors are invited, *Desāli*, like all other

spirits, receives also sacrifices offered to him personally by private individuals. Such sacrifices are ordered by the witch-finder when he has discovered that the evils that befell a particular family have their origin in the displeasure of *Desāli*. The sacrifices thus ordered are, by preference, it would seem, reddish fowl, reddish sheep, black goats or buffaloes.

On the day appointed for such a sacrifice the man to whom it is prescribed goes to the sacred grove and there, choosing a tree, cleans a spot under it facing the trunk. If he knows the rite he must perform the sacrifice himself. If not he must ask one of his nearest relatives to perform it on his behalf. The *pahan* is asked only to offer it if no close relative knows how to do it. All the members of the village family must be present and take part in the sacrifice. They all bring their own rice and cooking vessels to the grove and, after having prepared fireplaces, they go to bathe together with the sacrificer. The latter must, after having bathed, take off his ordinary loin cloth and replace it by a *bagoa*, a narrow strip of cloth passed between the legs and held by a string which encircles the waist.

Thus attired he returns to the tree, sprinkles with water the spot previously cleansed by him and places on it three small heaps of pearl-rice. Then he brings the sacrificial animal. This, if large, is sprinkled with water; if only a fowl

it has its beak and feet washed. As in all other sacrifices, the victim is caused to eat some of the pearl-rice. Everything being now ready he turns to the East and recites the sacrificial formula, which, like all such formulas, is subject to slight variations in form, style and length. The text given here has been furnished by a witch-finder: "Oçotalan, sirado Desaŭli Marangburu, raked, namkedmeaina! dandeken cadlomkenam. Ririked karikedte, tirama, katarama akiririkedte omamtan cedamtanaina. Banda urj, banda bocotem salanam, pitinamlena. Amgetalan dandeken cadlomkenam, Desaŭli Marangburu. Ape moiad gandu calpare duktan jarutanape. Ci Desaŭli Marangburu! kajiser numserakom: ocoa! omaq cedadbuæ. Alope hatia, alope balia! Kabua nado, pa:abaear, jiribaear diltai angaltaibu! Ocoa! alopa! Paharhon, ojahon omaqbu cedadbuæ. Diltai angaltaibu! Hicibiriq, kocabiriqkae! Now, friend Desauli, Marangburu, leave off! I have called and found thee out. Thou hast troubled and harrassed us. Having borrowed and contracted debts, having sold even my finger nails and toe nails, I give and offer thee this victim (i.e., with the very greatest difficulties I managed to procure this victim). Thou, friend Desauli Marangburu, hast been found out by means of a tailless robin and a tailless oriole. All of you (spirits) are sitting together in friendly conversation on the same seat, on the

same stool. Now then, friend Desauli Marangburu, do tell, do order them: Begone! He has made us an offering; do no longer trouble, no longer worry him. Come now! let us loosen the entangled rope, the hemp-rope! Begone! Do no more trouble him. The son of the pahan, the son the conjuror has given and offered us a sacrifice. Let us set the patient free, let us leave him alone. Let him shake and throw off the sickness and get up again!

As soon as this prayer is over the sacrificial animal is killed. If it be a fowl the sacrificer himself cuts its throat. If it be a larger animal one man holds it and another, at the bidding of the sacrificer, cuts its neck with the pahan's sacrificial sword or axe. Then the sacrificer sprinkles some blood on the three little heaps of pearl-rice. Now the people present skin the animal, cut and divide it, and then cook and consume it on the spot. A small bit of liver and a bit of the *salom* (meat along either side of the backbone) is cooked separately with rice, turmeric and salt. Of this stew the sacrificer places three little lumps near the three heaps of pearl-rice as the share of Desauli. He eats the rest himself or shares it with his nearest relatives. The head is always reserved for the sacrificer. Nobody starts eating the sacrificial meal before him; after the first mouthful he invites all to follow his example. If he cannot consume the whole head, he places the remainder in a

desepati

dhabpa bagel

leaf plate and hangs it in the tree under which the sacrifice has been offered. After the sacrificial meal they wash their hands and anoint them with oil, then they go and visit the patient who generally has some beer ready for them. If the sickness drags on, they believe that the witch-finder did not succeed in pointing out the responsible spirit.

desepati (H. *des-pati*, lord of the land) adj., in tales, with *raja*, the king of the country, a great king.

desi (H.) **disu** adj., of the country, proper to the country, not foreign.

desi malhan Nag. **desi manal**, **disu manal** Has. sbst., name given to several kinds of beans commonly cultivated for their green pods. They are : (1) *hariar manal*, the form of *Dolichos Lablab*, Linn.; Papilionaceae, called sometimes *Dolichos albus*, Lour. (2) *pariamanal*, the form of *Dolichos Lablab*, called sometimes *Dolichos purpureus*, Lour. It has a pod bright reddish purple, with a straight apex. (3) *iaṛ-manal*, *Dolichos Lablab*, var. *lignosus*, Prain. Its pod is inflated and has a recurved apex. (4) *murud-manal*, *Atylosia platycarpa*, Benth.; Papilionaceae, with broad pods. (5) *kuridramamanal*, with clustered, recurved pods, not identified. (6) *rūrīmanal*, with small pods, not identified.

de-tam ! dē-tam ! Nag. syn. of *deni* !

dēḍ-dāḍ Nag. var. of *dāḍdūḍ* Has.

dhab Nag. **tab**, **tāb** Has. adverbial aff. to prds., quickly, fast, speedily : *sendhābeme*, walk fast ; *senḍhābme*, start quickly.

dhabpa-bagel, **dhappa-bagel**, **jhabpa-bagel**, **jhappa-bagel**, also without aspirate, I. trs., to do smth. suddenly with a downward and covering movement, in entrd. to the same words with *kh* instead of *dh*, when they mean either to enter suddenly, or to catch with hands, paws or claws, furtively, adroitly : *pusi miad kateae dāḥpabagelkīa*, the cat suddenly caught a rat under its paws ; *miad cêrêia dāḥpabagelkīa*, I caught a bird by covering it suddenly with my hands ; *kurid miad simhōae dāḥpabagelkīa*, the kite swooped down and caught a chicken ; *ratam miad kateae dāḥpabagelkīa*, the trap suddenly closed over a rat ; *mede dāḥpabagelkeda*, he suddenly shut his eyes ; *hoēo diae dāḥpabagellā*, the wind suddenly blew out the light.

II. intrs., (1) to swoop down suddenly : *kurid dāḥpabagelkena*. (2) fig., to come unexpectedly, to drop from the clouds : *ente Soma dāḥpabagelkena* ; *miad kula dāḥpabagelkena*, a tiger approached unawares.

dāḥpabagel-en rflx. v., (1) to shut one's eyes suddenly : *mede dāḥpabagelenjana*. (2) to swoop down suddenly : *kurid dāḥpabagelenjana*. (3) to come unawares : *Soma dāḥpabagel njana*.

dāḥpabagel-ḡ p. v., to be suddenly caught under the hand or paw, entrapped, enclosed ; to be extin-

dhappaken

guished by a sudden gust of wind.

dhappaken, dhappaken, jhappaken, jhappaken, also without aspirate, adv., modifying *ota, sah, asid, ratam, japiq, erq, duq, arāgu, hiju, tēbq*, in the meanings of *daḥpabagel: ratam daḥpaken asidjana*, enlōgo *paḥkila kuḥilurūjana*, the trap closed suddenly, at the same moment the catch jumped out; *cēṛē daḥpaken duḥjana*, the bird alighted suddenly. In the intrs. meanings it may be used prdly. with the simple addition of the copula: *ente kuḥiq daḥpakena*.

dhadhaḥ Nag. syn. of *dadāl* Has. In both meanings.

dhald ! dald ! hald ! (Sad. ; Or. *hāṛt*, forward !) I. interjection, (1) used in driving away animals : dogs, bullocks, horses, etc. (2) syn. of *āḥoma !* don't ! when addressed to men.

II. subst., the exclamation *dhald !* : *misa dhaldin alumla*.

III. intrs., to say *dhald !* okoe *hansaree dhaldla ? dhaldaitanae*, he shouts 'dhald' at him.

dhald-dhald-en, dald-dald-en rfx. v., same meaning : *cinape dald-daldentana ?*

dhald-mald, dald-mald jingle of *dhald !* I. subst., the habit of giving contemptuous scoldings : *ama dhald-ma* m.

II. adj., with *kaji*, contemptuous scoldings : *ne hōroḥ outilācore dald-mald kaji mena*, this man is addicted to scolding contemptuously.

III. trs., to revile, to scold contemptuously : *alom dald-maldlea*,

dhalr

eminreo kale boroamea, do not scold us contemptuously because even so we shall not fear thee.

III. intrs., to be in the habit of scolding contemptuously : *dikujaṭiko dald-maldtana*.

dhald-mald-en, dald-mald-en rfx. v., same meaning as trs. : *setaleka sim leljudlea jadem dald-maldentana ?* Dost thou take us for dogs that thou scoldest us contemptuously ?

dhald-mald-q, dald-mald-q p. v., to be reviled, to be scolded scornfully : *thanare hapāta sorborai kale omked-ate diguartalee dald-maldjana*, our village watchman got a contemptuous scolding in the police station because we did not give the weekly extortion (of fowls, eggs and firewood).

dhald-maldtan, dald-maldtan adv., modifying *rika, rikan, rikaq* contemptuously, opprobriously.

dhalr Nag. (H. *dhār* ; Sad. *dhārā* ; Or. *dārā*) I. subst., a line, a file, a row : *saṅga cimin dhālrepe roḥa-kada ?*

II. trs., to put, plant, etc., in a line : *saṅga apiadhālrepe*.

dhālre-en rfx. v., syn. of *pantin*, to walk, stand, sit, lie in a row, abreast : *hantenate alope tiraguna, dhālrenpe*.

dhālre-q p. v., to be put, planted, etc., in a line or lines : *netā apia-dhālreka*.

dha-n-aṛ vrb. n., the number of rows or their length : *dhannāṛto dhālrekada, apikutuṭleka miadḡeko jilinkada*, they planted rows as long as three ploughing lengths.

dhālrege adv., in a row : *dhālrege*

roēepe.

dhakiradhakir adv., in rows.

dhaka, daka (H. *dhakkā*, a push)

1° syn. of *tesa*. 2° I. trs., to trouble.

II. intrs. and p. v., to be troubled.

dhaka-dhaki, daka-daki (H. *Sad. dhakkā-dhuki*) syn. of *tesatesi*.

dhakal-dhakal, dhakal-dhukul, dhakāra-dhakāra, dhakāra-dhukāru, dhakar-dhakar, dhakar-dhukur, dharāka-dharāka, dharāka-dhurāku, also without aspirates (Sad. *dalga*; H. *dhakkā*) I. sbst., (1) the jolting of a cart. (2) spasmodic heaving of the chest: *kuṣamra dakāradakāra aṣṣi hoksoa*.

II. adj., with *ekla*, same meanings: *kuṣamra dhakaldhakal ekla eilekate eṭṭjana*?

III. trs., (1) to drive a cart so that it jolts: *gāri ne hoṟareko dakaldakulida*. (2) to cause spasmodic heaving of the chest: *cikan duku dakāradakūrujia*?

IV. intrs., (1) prsl., of a cart, to jolt: *eḍkan hoṟarele harjāda, sagri dhakāradhakāratana*; *sagri dakāra dukūrutana*, lagōltape. (2) prsl. or imprsl., to suffer from spasmodic heaving of the chest: *dakāradukūru-tanae, dakāradukūrujia*.

dhakaldhakal-ən, etc., rflx. v., to walk stumbingly: *nidadipli eḍkan hoṟaree dhakaradhakurenjana*.

dhakaldhakal-ə, etc., p. v., (1) of a cart, to be caused to jolt: *hoṟare sagri dhakaldhakuljana*.

(2) of a man, to be affected with spasmodic breathing: *eikan dukutee dakāradukūrutana*?

dhakaldhakaltan, etc., adv., of

a cart, so as to jolt: *sagāri dhakar-dhukurtanko harkedā*; *sagāri dhakaradhakurtan baiakana*, the block-wheels are so (unevenly) made that the cart jolts. (2) also without the aff. *tan*, with spasmodically heaving chest: *dakāra-dukūrutana eklatana* (or *rikaṣṭana*).

dhakal-dhukul, dhakāra-dhukāra, dhakar-dhukur, dharāka-dhurāku, also without aspirates (Or. *ḍakkā-ḍukkū*, rugged, uneven) var. of the preceding and moreover used as follows: I. adj., with *hoṟa*, a rough uneven road, on which a cart cannot pass without jolting: *dakaldukul hoṟare nudumnudum nida-dipli senlere tabagora boro mena*, in walking on a rough road when the night is pitch-dark, there is danger of a fall. Also used as adj. noun: *dakāradukūru sadom kudaḍ kā ituna*, one cannot make a horse run on a rough road; *dakāra-dukūruko sāmtape*, level these rough spots on the road.

dhakaldhukul-ə, etc., p. v., of roads, to become rough: *hoṟa dhakaldhukulakana*.

dhakaldhukultan, etc., adv., modifying *hoṟa*: *dakaldhukultan hoṟakana*, the road is rough.

dhaka-luka (Sad. any extortion; H. *dhakkā likā*, shoving and fighting) I. sbst., extortion of money by threats: *daroga hijulena, pūṛaḍe dhakaluka hobajana*.

II. adj., with *hoṟo*, an extortioner nīdo beṭekan *dhakaluka hoṟo*. Also used as adj. noun: *nekan dhakaluka susigeke nambara*, such

extortioners are always on the look-out for any opportunity. (2) with *ṭaka*, extorted money: *thanare dhakaluka ṭaka hudalekako haṭia-jada*.

III. trs., (1) with a single or double d. o., to extort money: *dhakalukakeḍleae*; ne hature midhisi *ṭakae dhakalukakeda*; midhisi *ṭakae dhakalukakeḍlex*. (2) in jokes, to threaten: *cinamentee dhakalukajadpea?*

dhakaluka-n rflx. v., to let money be extorted from one: *nekankote kale dhakalukana*, we shall not let such people extort money from us.

dhakaluka-q p. v., (1) of money, to be extorted: *cimin ṭaka ne hatu-ūte dhakalukajana?* (2) of people, to be subjected to extortions: *ciminape dhakalukajana?*

dhakalukatan adv., modifying *rika*, same meaning as trs.: *dhakalukatane rikakeḍlea*.

dhakūnu], *dhakūru*, *dhaṭkūru*, *dhaṭkūru]*, also without aspirate, I. trs. caus., to cause to jolt once: *sagiri cilekatem dakūrukeda?*

II. intrs., (1) to jolt once: *netā dulperṭape, kanekane sagiri netā dakūrutana*. (2) same as rflx. v.: *sokodoredren dakūnuḍkena*.

dhakūnuḍ-n, etc., rflx. v., to jerk down when taking a false step: *cilkate entārem dakūnuḍnjana?*

dhakūnuḍ-q, etc., p. v., (1) to be caused to jolt: *sagiri sokodoredre dakūrulena*. (2) same meanings as intrs.: *nubare senjadin taḷkena, sokodoredrein dakūnuḍlena*.

dhakūnuḍken, etc., adv., modifying

rika, rikaq.

dhakūnu]-*dhakūnu]*, *dhakūru*-*dhakūru*, *dhaṭkūru*-*dhaṭkūru*, *dhaṭkūru]*-*dhaṭkūru]*, also without aspirates, I. sbst., the rhythmical rising of a man on a galloping horse, in cntrd. to *kocodōrō*, the shaking of a man on a walking horse: *sadome kudaḍkena, dakūrudakūrutee janagi-aḍgiri-jana*, he made his horse gallop, he feels sore in consequence of the shaking.

II. adj., with *ekla*, same meaning. *dhakūnuḍdhakūnuḍ-n* rflx. v., to gallop on horseback: *sadomree dakūrudakūruidin-jana*, he went away rising to the gallop of his horse. *dhakūnuḍdhakūnuḍtan* adv., rising to the gallop of one's horse: *dakūrudakūrutane senqjana*.

dhaloē-dhaloē, *dhaṭoē-dhaṭoē*, *dholoē-dholoē*, also without spirates, (See under *daladala*) I. adj., with *guca, saṭṭri, marapinci*, etc., such as to wave plume-like, up and down in the wind: *daloēdaloē saṭṭile irkena*.

II. trs., to wave, to cause to wave: *hoēo maḍkoe daloēdaloējanda*; *deōrāko bongatanre caṇlijanako sagōrosagōroēa aḍ marapinciko daloēdaloēēa*, the witch-finders when they offer a sacrifice, stir the grains of rice and wave up and down peacock feathers.

III. intrs., to wave plume-like, v. g., in the breeze: *marā pinci daloēdaloētana*; *alea baba hoēote daloēdaloētana*.

dhaloēdhaloē-q, etc., p. v., to be waved, to be caused to wave: *marā-*

pinci barsaleka *daloēdaloēlenci* dōhapeakana, the peacock feathers after having been waved once or twice, have been put down and left alone; mađ hoēote *daloēdaloēgtana*.

IV. adv., with or without the afxs. *ange, ge, tan, tange*, also *dhaloēleka*, etc., modifying *lel, hara, ekla*: sañri *daloēdaloētan* haraakana, the thatch grass has grown high so as to wave in the breeze: pałara *daloēdaloētane* gojada, he carries the green branches so that the branchlets shake up and down; mađ hoēore *daloēdaloēge* eklatana.

dhamkaō, damkaō (H. *dhamkānā*) syn. of *botoq*.

dhamsaō, damsāō (H. *dhamśānā*, Itly. : to sink smb.) I. sbst., a violent stroke straight down, with a long stick : *api damsāōe namla*.

II. trs., to strike straight down, with force and with a long stick at a man who stands or sits : rarely, to strike like this at an animal, in ontrd. to *dal, pīraō*, to strike with a stick ; *kuṛūkaō, kuṭaō*, to strike with force with a stick ; *jajuraō, dalarāgu, mulite dal*, to strike straight down at anything with any kind of stick : *damsaōkjaō*.

dha-p-amsaō repr. v., to strike each other in the way described : *dapamsaōtankiz taikena, miadnji tojana, miadnji kae tojana*.

dhamsaō-q p. v., to be struck in the way described : *apisae damsāōlena ento dao asikena*, he got three strokes and then asked for a drink of water.

dha-n-amsaō vrb. n., (1) the force with which such a stroke is dealt : *danamsaōe damsāōkja misarege dao nūrikakja*, he struck him with such force that with one stroke he made him ask for water to drink. (2) the stunning produced by such a stroke : *misa danamsaō jiraōjanci oṛ misae damsāōkja*, when the stunning of the first blow was over he gave him a second. (3) the striking of such a blow : *misa danamsaōte kae baṭidaṛiaia*, he could not fell him with a single stroke.

dhān, dhani, dhānkhurji, dhōn, dhōnkhurji, khurji, also without aspirates (Sk. *dhan*) I. sbst., riches, wealth, opulence : *ne hoṛokoṛ dhōn māṛimāṛite gaṭaōtana* ; *ne hoṛokotare dhōn mona*.

II. adj., rich, wealthy : *hature dhōn hoṛoko maparaṇa oṛako baiakada*, the richer inhabitants of the village have built large houses. *Dhani, dhānkhurji* and *khurji* are used also as adj. nouns : *neado dhanikoṛ oṛa*, this is a house of rich people. N.B. *Dhān* and *dhōn* are used by Christians in their religious texts with the meaning of blessed.

III. trs., to cause smb. to become rich in field produce, v.g., by contributions in work or in kind : *reage hoṛokoge ne dikudoko dhanikja*. N. B. On account of possible confusion with *dān*, to make a gift, the form *dhān* is not used as verb and vrb. n., except in the intrs., rfx. a d p. v.

IV. intrs., to acquire much field

dhandā

produce; khūbe *dhōnakada*.

dhān-en, *dhāni-n*, etc., rfx. v., same meaning: oilekatee *daninjana*? *dhān-q*, etc., p. v., to become rich in field produce: ne diku rengēkoq begāri kamitee *daniakana*.

dhā-n-eni, *dhō-n-oni*, *ku-n-urji* vrb. n., the great amount of field produce acquired: *danani* *danijana* miad orādo potomgee handedsin-tada, he has acquired such an amount of field produce that he has filled a whole house with his bales. (2) the field produce acquired in great quantity: aīnā *danane* nīmī-nangea, my wealth in field produce amounts to this much; these are the plentiful crops I have gathered.

dhān-an, etc., adj., rich in field produce.

dhandā, *danda* (Sad. *dandak*; seems akin to *akadanda*) I. sbst., necessity, impossibility to do otherwise, perplexity about what is to be done, a dilemma: nelekana aīum aīnā *danda* bana, I can dispense with hearing such things; *dandateq* *dasiakana*, I am a servant from necessity; mara *dandarele* tōjana, we have got in dire straits; *dandare* jānāge jomoa, in case of need one eats anything; kanji gel tēdā hener loṣonā hita kanḍi eskargea, heretoo *danda*, kā heretoo *danda*, I have only 20 seers of seeds for a field which requires 30, it will not do if I sow them, it will not do if I sow them not, I am in a dilemma.

II. adj., with *kaji*, an extraordinary business, a perplexing affair: *neado mara danda kaji namjana*,

III. trs. caus., to puzzle, to perplex, to put smb. in such straits that he knows no more how to act: urī alom kiriaia, alelō gapameke menliā, urīo kae kiriana, gapao kako mesajaia, isuko *dandakia*.

IV. intrs., (1) imprsl., to be perplexed about one's work: hon-buriko senojana, *dandakina*. (2) prsl., to bother one's head about doing smth.: nekana kaina *dandq*. (3) prsl., to speak or act in a perplexed way, to say or do useless things (like one who does not know what should be said or done): cikanam *dandabayatana*?

dhandā-n rfx. v., (1) to bother one's head about what is to be done or omitted: inia kajitei cim *dandantana*? dolabua pītte, dost thou bother about his prohibition? Come on, let us go to the market; enkanakore alom *dandana*. (2) to put oneself in a perplexing position: en hoṛo padcapudcutana initare alom dasina mentele kajilja, kae manatijana, nādo andaga dinree cutiakana, enkan hoṛokoge dan moṭaiteko *dandantana* menea.

dhandā-q p. v., (1) to get puzzled, perplexed: holage Rūṣkanhaṛamlo-lia jagarkona, tisia aīumotana Asāntee nirjana, ne kaji aīumten *dandajana*, cileka hobadarica? (2) to be put in straits, in perplexity, in a dilemma: ciām rajinjana? —mendoia *dandajana*: jeta goā aīuṣa kako kajijana, oṛo takapeṣao bana.

dhandage 'adv., in a puzzling way: *dandagem* kajitana; *dandagem*

kamitana ; *dandagem* kulitana, I do not know what to answer thee or I do not understand why thou askest ; *dandagem* hukumtada, thou gavest an incomprehensible or impossible order.

dhanda-giri, *danda-giri* intensive of *dhanda*, constructed as *tre.*, *intra.* *imprsl.* and *prsl.*, and in the *p.* and *rlx. v.*

dhanda-phanda, *danda-panda* jingle of *dhanda*, constructed in the same way.

dhandāra-dhundūru, *dhandar-dhundur*, *dhandāra-dhundūru*, *dhandar-dhundur*, also without aspirates, (Sad.) I. *subst.*, the half-open appearance of the eyes in one who has just risen from sleep : *nāgee biridakana*, *dhandāradhundūru menagea*. II. *adj.*, having eyes always looking like this : *miad dandardundur hofo bijulena*. Also used as *adj noun* : *nī okoren dandāradhundūru* ?

III. *intra.*, in the *df. prst.*, to have always that look : *dandardundurtanae*.

dhandāradhundūru-n, etc., *rlx. v.*, to look with half-open eyes when just risen from sleep.

dhandāradhundūrubara-n, etc., *rlx. v.*, to go about with the same look.

dhandāradhundūru, etc., with or without the *afx. ge* or *tan*, *adv.*, with the actual or habitual look described above : *sonjanoi dandardundurtangee senojana* ; *ne hofo janaore dandardundurtano lelona*.

dhandāraō, *dhandraō*, *dandāraō*,

dandraō (Or. *dandrārānā* ; Sad. *dandraek*) I. *subst.*, an anxious search for smth. : *dandāraō eimtanam hokaea* ?

II. *tra.*, to look anxiously for smth. : *enaikom dandāraōbaratana* ?

III. *intra.*, *imprsl.*, same meaning : *dandāraōjia*.

dhandāraō-n, etc., *rlx. v.*, same meaning : *enaraātee dandāraōntana*. *dhandāraōange*, etc., *adv.*, with *lelbara*, same meaning.

dhania (H. *dhaniya*) *subst.*, Coriandrum sativum, Linn. ; Umbelliferae, —an annual herb cultivated for its seeds, which are mixed with other spices in the pungent stews (curries) served up generally with rice. The leaves and seeds are pounded with garlic, tamarind and salt to make a condiment eaten in little bits like mustard.

dhānj, *dhānje*, *dānj*, *dānje* (Sad. ; apocopated form of *andanj* ?) I. *subst.*, likeness, sameness, : *nekagedo dhānj bagraōakana*.

II. *adj.*, in the *opds.* *miḍdhānj*, alike, and *nedhānj*, like this : *ne hofoke miḍdhānjgea*, these people have the same habits ; *nedānj darukole namtana*, we want pieces of wood about this size.

III. *tra.*, in the same *opds.* (1) to make things alike, or about equal in size : *naēalko huparima-parara alope baiia*, *moḍdānjepe*. (2) to make things about equal to this : *naēalko nedānjepe*.

dhānj-p, etc., *p. v.*, in the same *opds.*, to be made alike, to be made about this size : *ne cipiko moḍdānj-*

aḷana.

dhānje, etc., adv., in the same epds., alike, like this: *ne urikīa miḍḍānjegekiṇa pēṇakana*, these two bullocks are equally strong.

IV. postp., syn. of *leka*, like, about, as if: *ne hoṇo baḷudānje aṭkaroa*, this man seems to be mad.

dhanjað trs., (1) syn. of *baḷrað*. (2) with *peṇ* as d. o., syn. of *peṇ amāṇā*, *peṇ dhanjað*. (3) to try and find out smb.'s intention: *aīṇe dhanjaðtana*; *aīṇa mone dhanjaðtana*. Also used in the p. v.: *iniṇa mon kā dhanjaðakana cinaṇa banḍa cinaṇe monēakada*, his intention has not been ascertained.

dhānkurjī, **dānkurjī** (P. *dhankurji*) syn. of *dhān*.

dhanu (H. a bow; Sk. *dhunnā*, to comb, to card) sbst., the long arm of the cotton cleaner called *danaiḍ* (Pl. XIX, 8).

dhanuka-ḍuku, **dhanuk-ḍuku**, **danuka-ḍuku**, **danuk-ḍuku** (Sad. *danuka ḍuk*; H. *dhanuk*, a bow) sbst., tetanus: *ṇaṭibonga hatir-kekore aṣārlekako kuṭidoa*, enage *danukḍuku*, when the Akutibonga harms someone, he gets curved like a bow, that is tetanus; *danukḍuku-āte bugirūṇaakankodo lelakana*, men-do cinaṇteko ranujaḍkoa ena kaina aīumakada.

dhanuku-bān, **danuku-bān** sbst., a spell causing tetanus.

dhanagaṇ-kamīṇiko syn. of *dasi-kamīṇiko*.

dhapa-dhapa var. of *dhapaḍhapa*.

dhappa-baḡel and **dhappaken** vars. of *dhapḇabagel* and *dhapḇaken*.

dhār, **dār** (H. *dhār*) I. sbst., the edge of a cutting implement: *soben katukoraṇ dār etanḡen lāṇṣaṭedo*, in all knives the edge is thinner than the blade.

II. trs., to make a cutting edge: *baṇṇe katui koṇṣoḷeakada*, *dārdo aṇrii dārea*.

dhār-ḡ p. v., to be fitted with an edge: *buṇianakī baransare dārakana*, the ordinary hair comb (Itly., the comb of old women) has an edge on both sides.

dhār, **dār** (Sad.; II.) syn. of *rīṇi*, I. sbst., a debt: *amaṇ dhār ciminuṇa menaṇ*?

II. adj., indebted: *dār hoṇoko kami-tana*, *roḷakodo baṇkoa*, there are at work only people who wish to pay off their debt, or who have been paid in advance.

III. trs., to borrow, to take a loan, to incur a debt: *upun ṭakaina dār-keḍa*; *upun ṭakaina dārkiṇa*, I borrowed four rupces from him.

IV. trs. or intrs., to owe a debt: *ne gomkeṇ ciminanem dārtana*? *ciminanem dāṇa* (or *dārea*)?

dhār-en rfx. v., to borrow; to incur a debt: *cilekate naminanpe dāren-jana*, *baba kaci hobauterlenatapeṇ*?

dhār-ḡ p. v., (1) of a loan, to be taken: *mōṇṇe ṭaka dārlena*, *tisinaḍo haṭṭundujana*. (2) of people, to get into debt: *mōṇṇe ṭakale dārakana*.

dha-n-ār vrb. n., (1) the act of borrowing or the debt incurred: *misa danārdo hallena*, *neado taḇom danār tanaṇ*, the first debt has been cleared; this is a later debt. (2) the extent to which loans are taken:

dharam

danāre dārkedā, gel sirmareo kae halruardarīajā, he has put himself so much in debt, that he will perhaps not be able to free himself even in ten years.

dharam, dhorom, daram, dorom (H. *dharm*) I. subst., the moral code; the practice of virtue proper to a religious system; its observances in general, its tenets and beliefs, in contrd. to *bisūās*, faith, dogma, religious beliefs, *dorōson*, any religious performance or ceremony in particular, and *seōa*, *manatīq*, worship, adoration, observance of God's commandments: *jatijati juda duram menā*, different races have different forms of religion.

II. adj., religious, virtuous: *dorom hoṛo*, a virtuous man; *dorom kami*, a virtuous action, an act of virtue; *dorom kaji*, moral teachings.

III. trs., to perform an action virtuously: *jetanā kam doromlere amā bisūās samagea*, if thou doest not any good actions thy faith is vain.

IV. intrs., (1) to follow a religion, to practice a religion: *cinape doromtana?*—*kristan horarelea*, what is your religion?—We are Christians. (2) to put a religion in practice, to observe such or such religious practices: *cilekape doromtana?*—*etōarre kale sītana*, *sukurbārre jilu kale jomtana*, *emana*. (3) to be actually occupied with the practice of religion, in a general sense, in contrd. to *dorōson*: *tisinako doromtana*, *eṭṭa kako kamia*.

dharam-en, etc., reflex. v., to make oneself pass for virtuous, to be a

dharma

hypocrite: *en hoṛo mocateges doromtana*, *hoṛodo puragee eḍka*, that man gives himself out for virtuous, but in reality he is a very bad man.

dharamge, *dharamleka*, etc., adv., virtuously, religiously: *doromge taīnme*, *kamime*, *kajime*.

dharam-apu, dhorom-apu, daram-apu, dorom-apu subst., (1) foster-father, in contrd. to *pāpapu*, the father according to blood, the real, legitimate father. (2) as used by Christians, godfather.

dharamapu-n reflex. v., (1) to adopt a child. (3) in the Christian meaning, to become godfather.

dharaḥ, daraḥ (H. *dhārṇā*) syn. of *dhār*, *rīrī*, used (1) in the same way. (2) fig. in jest or displeasure, with d. or inl. o., to give only a little money as wages or alms: *siṅgiburae kamirikaḍkōa*, *miuid gandrae daraḍaḍkōa* (or *daraḍkeḍkōa*). (3) in the opd. *diindharaḥ*.

dhari, dari syn. of *brindabōn* Nag.

dharmi, darmi I. abs. n., virtue, righteousness, behaviour in accordance with religion: *ne hoṛo dharmi okoe kae ṭōrakadi?*

II. adj., virtuous, observant of religious duties or practices: *darmi hoṛo*. Also used as adj. noun: *dharmikoḥ kaji okoe kae bisūāsea?* *nīlo kūḥ darmige*.

dharmi-n reflex. v., used in displeasure or scorn, to deem oneself virtuous, (a form of pride).

dharmi-g. p. v., to become virtuous: *sidado pāpige taikena*, *mārimāṛīlee darmiṭana*.

dharna, darṇa, darna, darṇā,

dharsārī

darārā, dharārā (Sk. *dharaṇa*, a beam) I. sbst., the tie-beam or horizontal beam in a trussing.

II. trs., to use as a tie-beam : ne darubu *dharna*ea.

dharna-q, etc., p. v., to be used as a tie-beam : honderrā darudo *dharna-akana*.

dharsārī (Or. *dhāsrē*) 1° I. sbst., a precipitous side or border : en loëon japarā *dharsārīre* keṛa uiṇjana, a buffalo fell into that rice field from the precipitous border.

II. intrs., to make a precipitous border : loëon japare purageko *dharsārīakada*.

dharsārī-q p. v., (1) to become or be made precipitous : calucalute *dharsārījana*. (2) of a side or border, to be precipitous : buru janare *dharsārīakana*.

2° syn. of *kapa*, I. sbst., a niche for the lamp : pacīre ciminā *dharsārī* menā ?

II. trs. or intrs., to make such a niche in the wall : ciminape *dharsārīakada* ? pacri cimintape *dharsārīakada* ?

dharsārī-q p. v., of a wall, to be fitted with such a niche : ne pacri apitā *dharsārīukana*.

dharta, darta Nag. syn. of *likhān*, sbst., fate.

dharta sbst., both the cavities which contain the oil seeds in an oil-press. See *gārī*.

dhār-udhār, dār-udār jingle of *dhār*, used of several debts and constructed like *dhār*, but without vrb. n. : *dārudārkodepe* haldunjana oi ?

dhara, dara (Sad.) syn. of *gārā*,

dhara-dharāl

sbst., an individual onion of a compound bulb (v. g., garlic), an individual amongst palmate tubers (v. g., turmeric), a joint of a jointed tuber (v. g., ginger).

dhara-dharāl Nag. **dhara-dharī, dara-darī** (Sad. *dhara dhari* ; Mt. *dharaḍī*, promptness) I. abs. n., activity, alacrity, promptness and briskness in work : *daradarirate* ne kami cabatabjana, this work was quickly finished owing to their alacrity.

II. adj., with *hoṛo*, a prompt, brisk and active man : *daradari* hoṛoko jān kamiko cabatabea. Also used as adj. noun : aido losom kulikoia namana, amdo *daradarikom* namana.

III. trs. caus., to hurry on, to stimulate : *daradarikeḍleae*.

IV. trs., to do smth. at once and quickly ; to make haste : babale *daradarila*, midganṭarele ircabala, we cut the paddy hurriedly, we had finished in one hour ; *daradariṭpe*.

dhara-dharāl-en rfs. v., to hurry, to make haste : *daradarinpe*, cabataboka.

dhara-dharāl-q, etc., p. v., (1) of work, to be done with haste, briskly : ne kami *daradarijanre* cabataboa. (2) of people, to get into the habit of working with alacrity, to become prompt and active : ne hoṛo *daradarijana*.

V. adv., with or without the aff. *ge* or *tan*, promptly and briskly, without loss of time : *daradari* hijume ; mid hoṛo ometekedci sobenko *daradaritanko* omkeda.

dhaṛaḍṣa-dhaṛaḍṣa, dhaṛaḍ-dhaṛaḍ,
dhaṛam-dhaṛam, dhaṛas-dhaṛas (Or.
dhaṛak, the pulse) I. sbst., fast and
hard throbbing of the pulse in fever,
palpitation of the heart: *kuṛamre*
dhaṛasdhāṛas auri hokaosa.

II. adj., pulsating fast, palpitating:
jōrtse ruatana, naritae dhaṛasdhāṛas-
gea.

III. trs. caus., to cause in smb. a
fast pulse or palpitation of the
heart: *maran rua ne hone dhaṛas-*
dhaṛaskja.

IV. intrs., of the pulse in fever, to
throb fast and hard; of the heart, to
palpitate: *kenṭede ruatana, nari*
dhaṛasdhāṛastana; *nipirlapakenale,*
sobenkoa kuṛam dhaṛasdhāṛasjana.

dhaṛaḍṣadhāṛaḍṣa-ḡ, etc., p. v., of
people, to be affected by a fast throb-
bing pulse or heart: *eikanate*
dhaṛasdhāṛasḡtana?

V. adv., with or without the afxs.
ange, ge, tan, tange, also *dhaṛaḍ-*
saleka, etc., modifying *hijusenḡ, rika,*
rikaḡ, to pulsate hard and fast, to
palpitate.

dhaṛaḍsaken, etc., adv., suddenly,
immediately: *dhaṛaḍsaken ratam*
asiḍlena; *dhaṛamken hijume,* come
at once.

dhaṛāka-dhuṛūku var. of *dhaḡāra-*
dhuḡūru.

dhaṛam-dhaṛam, dhaṛas-dhaṛas var.
of *dhaṛaḍṣadhāṛaḍṣa.*

dhaṛāsaḍ, dhaṛsaḍ, dhoṛōsaḍ, dhoṛsaḍ,
also without aspirate and also with
initial *ḡ* instead of *ḍ*, vars. of *dhasaḍ*,
but also used fig. in scoldings and
jokes with the meaning of to plunge
in drink, to make drunk, to be

overcome by drink.

dhaṛōḍ-dhaṛōḍ var. of *dhalōḍ-*
dhalōḍ.

dhaṛsaḍ var. of *dhaṛāsaḍ.*

dhasambaḍ, dhosombaḍ, dhosōbaḍ,
also without aspirate and also with
initial *ḡ* instead of *ḍ*, (Or. *dhasam-*
ba'anā) syns. of *dhasaḍ.*

dhasāna, dhasna, also without
aspirate and also with initial *ḡ*
instead of *ḍ*, vars. of *dhasaḍ*, but
also used sbstly. in the meaning of
precipice.

dhasānaḍ, dhasnāḍ dhosonaḍ,
dhosnaḍ, also without aspirate and
also with initial *ḡ* instead of *ḍ*,
vars. of *dhasaḍ.*

dhasaḍ, dhaṛāsaḍ, dhasambaḍ,
dhasāna, dhāsānaḍ dhasāraḍ,
dhosaḍ, dhoṛōsaḍ, dhosombaḍ,
dhosōnaḍ, dhosōraḍ, dhosōbaḍ,
dhoṛsaḍ, dhosnaḍ, dhosraḍ, also with-
out aspirate and also with initial *ḡ*
instead of *ḍ* (H. *dhasnā*, to sink, to
enter; Sad. *dhasēk*). I. sbst., fall,
collapse, ruin, loss, failure: *sadome*
bepārkena maran dasaḍe namkeda,
he traded in horses and suffered a
big loss; *pacirā dasaḍre pusi ten-*
jana, in the collapse of the wall the
cat was crushed.

II. adj., (1) with *hasa*, the mud
of a collapsed wall; *dasaḍ hasako*
gogiriḡka. (2) with *iskulhon*, the
pupils who have failed in their
examination: *dasaḍ iskulhonko purā*
barḡkoa ne sirma. In this meaning
it is also used as adj. noun: *dasaḍko*
klās kakō rakahjana.

III. trs. (1) to overthrow, to
demolish, to cause to collapse; en-

pacri *dasaōtipe*. (2) to ruin: diku laṣaṭaraite *dasaōkja*. (3) to pluck in an examination: miad̥ bābu mundakaji imtjanreko *dasaōkja*. (4) to kill or hurt by falling on: burumakan ur̥i pacri *dasaōkja*.

IV. intrs., to collapse: pacri *dasaōtana*.

dhasaō-n rfx. v., to expose oneself to the danger of collapse, fall or ruin: lelelmeḍte huanrem *dasaōntana*, with thy eyes open thou exposest thyself to the danger of falling into a precipice (also in the figurative sense).

dna-p-asaō repr. v., to ruin each other: ne hoṛo' in laṣaite *dapasaō-kja* monēkada, nālokin cilekao? *dasaō-q* p. v., (1) to collapse or be overthrown: oṛa *dasaōjana*. (2) to get plucked in an examination: imtjanre angrajikajireṇa *dasaōjana*. (3) to be hurt under a collapsing wall: burumakan ur̥i pa-ritee *dasaōjana*. (4) to get ruined. (5) to fall into a precipice: merom huanree *dasaōjana*.

dha-n-asaō vrb. n., (1) the extent of collapsing or overthrowing: *danasaōko* *dasaōkeda*, miḍ muka pacri kako sarēkeda, they did not keep the wall standing even to the height of one cubit. (2) the number of beings falling into a pit: miḍ diko *danasaōko* *dasaōjana*, miad̥n̥j aēarjanci sobenko ototopolge kūāreko uṭjana, one sheep falling into the well, all the others in succession fell into it. (3) the number of pupils failing in their examination: iskulhonko *danasaōko* *dasaōjana*, klās partaḍ mimiḍ hoṛo-geko pājana, only one boy in each

class succeeded in his pass examination. (4) the fact of being plucked in an examination: misa *danasaōte* kae uṭlutarlena, eṭa some kerkak-ḍii daṛjana, he was not disheartened by his first failure, beginning again with energy he succeeded in his examination. (5) the fact of a collapse; the things collapsed: nea otelidirra *danasaō* ci? Is this ruin the result of the earthquake?

dhasaōqge, *dhasaōpleka* adv., so as to bring into danger of collapsing: oṛak *dasaōqge* ote eklajana.

dhasaō-hapeq, *casāō-hapeq*, p. v., to get slowly ruined: khāḥ punjikank *laikena*, māṛimāṛiteko *dasaōhapejana*.

dhasāraō, *diasraō*, *dhosōraō*, *dhos-aō*, also without aspirate and also with initial *d* instead of *dh*, vars. of *dharāsa*.

dhasna var. of *dhasāna*.

dhasnaō var. of *dhasaō*.

dhasraō var. of *dharāsaō*.

dhāk, **dhāka** (Sad. Or. *dhāk*; H. *jai-dhāk*) subst., a long wooden drum, enlarged in the middle, about 4 ft. long with a diameter of about 1½ ft. at one end and about 1 ft. at the other end. It is used only by the Gasis and generally beaten only at the smaller end, with two sticks.

dhāō Nag. (Or. *dhāō*) syn. of *duaṇ*.

dhāōā-caci, **hāta-siraē**, **hāta-cēṛē** Has. syn. of *lagaria*.

dhiagi, **dinagi** (Sad) syn. of *dhaku*, but (1) not used in the rfx. v. (2) used also fig. of animals: ur̥iko aleṇa rāriko *dinagijada*, the cattle grazed and devastate our pigeon

dhiraṣ

dhoti

pease.

dhiraṣ, ḍiraṣ (H. *dhirāna*; Sad. *dhirawaek*) syn. of *ira*.

dhobi Nag. (H) dubi Has. sbst., men and women of the Hindu washerman caste. Among the Mundas everybody washes his own clothes or has them washed by the women of his own house: *ale hatukore dubiko barṅkoa, apanapan lijale nūra*.

dholaḥ-dholoḥ var. of *dholoḥdhaloḥ*.

dhomok, dhomokḍ, domok, domokḍ (H. *dhamak*, threat; Sad. *dimaki*) syn. of *mamarṅa*, I. abs. n., haughtiness, pride, arrogance: *ne hoṛore domokḍo puragea*.

II. adj., with *hoṛo* or *kaji*, proud, haughty, arrogant.

III. intrs., (1) prsl., to be proud, haughty, arrogant: *domokṭanae*. (2) imprsl., to feel proud: *ne sirna kūbe ṭakaakada, enamente domokjaia*, he has made a lot of money this year, that is why he has feelings of haughtiness.

dhomok-en, dhomoko-n rflx. v., to behave proudly, arrogantly.

dhomok-q p. v., to become proud, haughty, arrogant: *domokḍjinae*.

IV. adv., with or without the enclitic *ge*, proudly, haughtily, arrogantly: *domokḍgee jagartana*.

dhōn var. of *dhān*.

dhormi var. of *dharmi*.

dhorom var. of *dharam*.

dhoreṣa, doreṣa (Or. *dhoreṣa katthā*, talking stuff or fudge) syn. of *dhukai, dukai, duduaḍ*, I. abs. n., humbuggery, gullery: *okoḍṣa doreṣam caljana, enagamapumtekinṣa kā daṛa taikena?* From whom hast thou

inherited that habit of humbugging? Surely not from thy father or mother.

II. adj., (1) with *kaji*, humbug, hoax, imposition, fooling talk, leg pulling. (2) with *hoṛo*, a humbug, a hoaxer: *miad doreṣa hoṛo nantaḍlea, mermere duduaḍkedlea*, a humbug met us and told us a lot of lies. Also used as adj. noun: *nekan doreṣakṛa kaji alope biṣṇasei, hoṛo buḷaḍmente jāṇageko kajii*, do not believe what such humbugs say, they will say anything to interest people.

III. trs., to bamboozle, humbug, hoax, mystify, besold smb., to take a rise out of smb. especially by exaggeration and lying: *doreṣajṛṇam!* 'Thou art pulling my leg!'

dhō-p-oṛea repr. v., to try and humbug each other: *barṅbarikin dōporeṣatana, jetae kakina tijabijintana*, they try to pull each other's leg, the one as much as the other, none of the two lets himself be beaten in the contest.

dhō-n-oṛea vrb. n., the amount of humbugging: *donoreṣae doreṣakellea, moḍ gaṇṭare enane hokaḍḍlea*, he has been bamboozling us for a whole hour.

dhoreṣḍ, doreṣḍ var. of *dhoreṣa*, but only as prd.

dhoti Nag. (Sk.) duti Has. I. sbst., loin-cloth, as worn by the Hindus, in contr. to *botoḍ*, the narrow loin-cloth generally worn by the Mundas. The *dhoti* is always broad enough to envelop the whole waist and seat and falls generally

dhuan**dhunaö**

below the knees; 'its use' is spreading even among the Mundas.

II. trs., to dress a child in a dhoti; honko *dutikja*.

dhoti-n rflx. v., to put on a dhoti: botoq aloma, *dutinme*.

dhoti-q p. v., to be dressed in a dhoti: hanku okoeko hijutana? Dikuko tanko, *dhotiakanako* dan.

dhuan, dhuna, [duan, duna (Sk. *dhūna*) subst., the rosin of the sal tree, *Shorea robusta*, which is used as incense by the Mundas. *Daru-duna*, gathered from the trunk by the *dunaara* process is of better quality than *hasaduna*, dug up from the ground at the foot of the tree. Frankincense, [the rosin of *Boswellia serrata*, is not used by the Mundas and not called *dhuna* by them.

dhukai, dukai (Sad. *dhukek*) syn. of *dhorea*.

dhumalla, dhumla Nag. adj., brownish grey: puhimaena *dhumlagea*.

dhuna, duna var. of *dhuan*.

***dhunald, dunald, dhunañ, dunañ, dhuniad, duniad** Nag. (Sad. *dhunaid*; Or. *dhunel*) syn. of *pitiqasār* Has. subst., a card, 'an instrument to open and clean cotton after it has been ginned. A wooden arm, called *dhanu*, shaped flat at one end, is firmly strapped at the same end to a piece of plank, called *palra*, 10" long, 8" broad at the base, half an inch thick and shaped as shown in Pl. XIX, 8. It projects slightly beyond the straight side of the *palra*. In this projection there is a small

square hole through which a twisted bow-string made of cow tendons, passes round the lower end of the *palra* and thence over the rounded knob at the other end of the *dhanu* where it is twisted around a small peg and then wound round the *dhanu*. Near the inner, rounded off side of the *palra*, a little bow, called *hathiabažar*, made of twisted cloth is attached to the *dhanu* so as to hang under it. The string is made to vibrate by means of a wooden *mozgaru* or *mugra* (fig. 9) shaped like dumb-bells with two flat sides facing each other. The carder passes his left hand through the *hathiabažar*, and, grasping the *dhanu*, holds it horizontal, the point of the *palra* resting on the ground and the string passing through the heap of cotton actually to be carded. He then strikes the string with the bar of the dumb-bells, jerking these backwards so that one of the flat sides catches the string and imparts to it horizontal vibrations. At the same time, using the point of the *palra* as a pivot, he moves the string through the whole heap of cotton. A good carder can show 20-22 lbs. of clean cotton as the result of a day's work. This result surpasses by far that which can be obtained with the carding bow, *tisri* or *pitiqasār* (fig. 7).

dhunaö, dunaö (Or. (*dhun'nā*; Sad. *dhunek*) trs., to butt straight forward with a lifting movement, to hit with the head by jerking it

up, in entrd. to *lapa*, to butt sideways (of buffaloes only, since bullocks, goats and sheep never butt sideways); *utuð*, to butt in general, of bullocks and buffaloes; *tokoð*, to butt, of goats and sheep: ne gai miað hone *dunaðlia*; cetanlata kobakadle taikena, mið hoð kaðomtee sanagilla, kiuaee *dunaðliña*, we were bending the one above the other to look down at smth., one raised himself suddenly and hit me on the jaw with his head. N. B. The repr. v., of *dhunað* is not used; *upuðuð* is used.

dhunao-q, *dhunað-q* p. v., to be hit by the jerking up of a head, by a forward thrust of the horns: ne gaitare alom japana, enaem *dunaðlena*, kam borojada?

dhunað-goð *dunað-goð* trs., to kill by forward butting: hola Samuð mara keða miað kuði molonree *dhunaðgoðkia*.

dhunað-ulið, *dhunað-ulið* trs., to make smth. fall down by hitting it in lifting up one's head: jūlare ladiakan caðu dontanre cancañiren haikoia *dunaðuiyulaðkoa*.

dhundhā Nag. *dunda* Has. (Sad.; H. *dhūndhar*, dulness, fogginess) pejorative of *donðo* and resented as an insult, adj., foolish, stupid, shallow-pated: miað *dhundhā* hoðo kupulko neotamentee senkena, oðare kae tebakedkocii rūratañjana. Also used as adj. noun, nickname and proper noun.

dhundhā-q p. v., used in the df. past, to be a fool, to be a blockhead: puragee *dhundhājana*.

dhundhāleka adv., with *tañ*, *rikan*, to act foolishly, stupidly: *dhundhāleka* alom tañna.

dhūndu, *dhundur*, *dhundur* Nag. *dūndu* Has., (Sk. *dhūndhar*, fogginess; Sad. *dundrā*) syn. of *puðga*, I. subst., mist, fog, in entrd. to *dundhu* or *juðjuð*, an overcast sky; *kōāsi*, *kōrāsi*, mist, driving mist, mist hanging on the hills; *rimbił*, *rimil*, a cloud: *dhūndu* begar gamate kā hobaoa, there is no mist except on the morrow of rain; situñkedci *dhūndu* oñañjana, the sun having broken through, the mist was blown off.

II. intrs., of mist (treated grammatically as a liv. bg.), to cover the earth: soben muli *dhūndukeda*, there is mist in all directions.

dhūndu-ñ, *dhundur-q* p. v., imprsl., same meaning: goða *dhūndujana*, there is mist all over.

dhundula, *dhundura* Nag. (Sad.; Or. *dhundhur*, twilight; H. *do-dhuli*) 1^o referring to mist, var. of *dhūndu*.

2^o referring to dimness of light, intrs., of the twilight, the dusk or the first light of dawn (treated as liv. bg.), to spread over the earth: *dundhuraakadgeae*, masākalkqate senqpe, dusk has set in, take a light with you when you go.

dhundula-q p. v., imprsl., of dusk, to set in; of the first light of dawn, to appear: mārīmārīte soben muli *dhunduraptana*.

dhundulage, *dhundulaange*, *dhunduladhundula*, etc., adv.: *dhundu-*

lagee nubaakada, dusk has set in; *dhundurajee marsalakada*, the first light of dawn has begun to shine.

3° referring to dimness of eyesight caused by cataract, short or far sightedness, etc., I subst.: *aiṇa medra dhundura cilekate!bugioa?*

II. adj., with *med*, dim eyes: *dhundula medte cilekam parhaōdaritana?* *bakuaōgen tōrkedma*, however dost thou manage to read with dim eyes? I wonder at thee.

III. trs. caus., to cause dimness of the eyesight: *ataūri marci jomge dhundulakja*.

IV. intra., prsl. or imprel., to suffer from dim eyesight: *med dhundulajja*; *beskie neleae dhundulaea*.

dhundula-n rlx. v., to eat smth. which causes dimness of the eyesight: *aēa kasurtee dhunduranjana*, *marci jome manalena*, *mendo kae mananjana*, it is his own fault that his eyes have become dim, he was forbidden to eat Spanish pepper, but he did not impose that restraint upon himself.

dhundula-q p.v., (1) to get affected with dimness of the eyes: *ataūri marci jomteo dhundurajana*. (2) of the eyes, to become dim: *inia med dhundulajana*. N. B. Fig., it occurs in the cpd. *durumdhunduloq*, to be half awake, half

dhundula with the affxs. *ange* or *ge*, and *dhunduladhundula* with or without the affxs. *ange*, *ge*, *oge*, *lan*, *tange*, adv., modifying *nel*, *aṭkar*, *rikaq*: *dhundulage* *neljada*, *jali*

cimaḍ dabaōjaina, I see dimly, I must have got cataract; *jalida-baōtanko dhundulageko neleae*, *mīrmīr nubaakanlekako aṭkarea*, in the first stage of cataract people see indistinctly, it seems to them as if they were in twilight.

dhundur-muhā Nag. (Sad. subst., nickname corresponding to *dhunduradhunduru*).

Dhuria subst., name of a clan of the Mundas. See *kili*.

dhurmus, *durmus*, *durmush* (Sad. H. *durmus*, pounder, rammer) syn. of *med capra*, I. subst., an iron rammer with a wooden handle, mostly used to beat the floor, in contrd. to *capra*, a wooden or iron rammer; (a wooden rammer is always called *capra*: *dhurmuste ora jabidaōepe*, beat the floor with iron rammers.

II. trs., to beat to hardness with iron rammers: *mundula bangala saṣimareko tapīi*, *pendadoko durmusuia*, a terraced bungalow they beat on the terrace with wooden mallets, but they beat the ground floor with iron rammers.

dhurmus-q, *durmus-q*, *durmusu-y* p.v., to be beaten to hardness with iron rammers: *pacrigarako tisia durmusuika*, let (the concrete of) the foundations be beaten hard with iron rammers.

dhuṛa, *duṛa* (Sk. *dhul*, *dhur*; Sad. *dhula*) I subst., (1) dust: *ne oraṛe purā durā mena*, *jogiritape*. (2) a sandstorm: *duṛa hijṛtana*. See under *her* the phrase: *medre duṛa her*.

II. adj., dusty: *duṛa otere honko*

inuntana.

III. trs., (1) to dirty with dust: goṭa lijaḥ *duṛakeda*. (2) to break into a thick layer of dust: gaṛi harharte sandakāko *duṛakela*. (3) occurs in the cpd. *janḡaduṛa*.

IV. intrs., (1) to raise dust: *duṛa-jadako*. (2) to get covered or dirty with dust: ororte ne lija *duṛatana*. (3) impr.ly.: *duṛatanae*, there is a sandstorm blowing.

dhuṛa-n rfx. v., to dirty or cover oneself with dust: ne hon goṭa hormoe *duṛanjana*.

dhu-p-uṛa r pr. v., to cover each other with dust: inuntane ne honkina bōkina *dupuṛajana*.

dhuṛa-q p. v., to get covered with dust: lija *duṛaakana*; bōko, lijaḥ goṭaḥ *duṛaakana*.

dhu-n-uṛa vrb. n., (1) the dust with which one or one's cloth is covered: misa *dunurado* koṭagiriḥena, orḡ lijaḥ *duṛantana*, a first time the dust was shaken from his cloth, but he is covering it with dust once more. (2) the extent to which one covers himself or his cloth with dust: *dunurac* *duṛanjana*, goṭaḥ poroalākana, he looks quite grey with dust; *dunurac* *duṛakeda*, aṛa hasaleka lijaḥ bujana.

dhuṛa-ultaḥ, *duṛa-ultaḥ* trs., to reduce to dust, to pulverize. Note the idiom: *duṛako ultaḥmea*, they will give thee a sound thrashing.

dhuṛauṭaḥ-q p.v., to turn to dust, to be pulverized: barsa silere *duṛaul-taḥoa*.

dhusṛi sbst., a late variety of rice, sown or planted in low fields.

dḥ Has. var. of *dḥ* Nag. but also used as trs. caus.

dia, *dimi* (H. *diyā*, lamp) I. sbst., a light, a burning wick: adiṛe *dia* jultana.

*Note the following riddle, the answer to which is *dia*: miadḡ gelete goṭa orḡ peregoa, by one spike (allusion to the form of the flame) the whole house is filled.

II. intrs., to make a light, to light a lamp of some kind: orḡreko *diaakuda*; *diaakone*, make a light that they may see.

dia-q *dimi-q* p.v., (1) of a lamp, to be lit: laṭin *diaakana*, the lantern burns. (2) to be lighted by a burning lamp: orḡ samage *diaakana*, the house is uselessly lighted, there is nobody inside.

di-n-ia vrb. n. (1) the lighting of the lamp, the lamp which has been lighted: misa *diniado* ēṛḡlena orḡ *diajana*, the lamp being lit a first time went out, it has been lit a second time. (2) the extent of time during which a lamp is kept burning: *diniako* *diakeda*, singaraṇteko aṇuterkedā, they kept the lamp burning from the night till the very dawn.

diḥ, *hiḥ*, *hiḥ* (H. *hikwā*) I. sbst., hicough, hiccup: *diḥ* kḡ hokaḡtana.

II. adj., having hiccup: *diḥ* hoṛoko botonlekore misamisako hokaḡa, a fright stops sometimes the hiccup.

III. intrs., prsl. or imprsl., to hiccup, to have hiccup: *diḡjḡḡa*, *diḡtanae*.

dia-gḡ p.v., to get hiccup.

di-n-iḡ vrb. n., (1) the act of hiccup-

ping : misa *diniqdoe* hokalena, oꝛoe diagotana, his first fit of hiccup had stopped, now he starts hiccupping again. (2) the amount of hiccupping : *diniqe* diajana moꝛ gantare enane hokajana, he hiccupped for a whole hour.

dia-marsal I. sbst., lamp-light : *diamarsalveko* dubakana.

II. trs., to light with a lamp : oꝛako *diamarsalakada*.

diamarsal-en rflx. v., to light a lamp for one's own use, to make use of lamp-light : *diamarsalenpe*, nubare alope duba.

diamarsal-q p. v., to be lighted with a lamp : oꝛa *diamarsalakana*.

dia-salal, **salal** (H. *diyā sālāl*) I. sbst., a match : *diasalalī* iriꝛkeda (or itikiꝛkeda), he struck a match.

II. intrs., (1) to make matches of smth. : *cinarako diasalalijada*? (2) to strike a match, to strike a light : *diasalalīme*. Not used in Has. in this meaning.

dia-sengel sbst., the flame of a lamp : *diasengel* lelqtana ei jūlasengel? Is it a light or a fire which is seen burning in the house?

dia-tapanl Nag. syn. of *upi* Has. sbst., a large green grasshopper with sword like tail, *Locusta viridissima*.

dia-taꝛi, **taꝛi** (H. *taṭṭi*, a frame for illumination) I. sbst., a small earthen bowl, about 3" diameter on top, rounded or slanted down, with or without a distinct foot, and about 2" high. On the rim it has a notch to receive the lit end of a

wick floating in vegetable oil. This was the usual lamp lighting up a Munda's house. It generally stood in a small niche cut into the mud wall (Pl. XXV, 5). It is now replaced almost everywhere by the *dibri*, a small cylindrical tin lamp with an upright wick-tube, in which the much cheaper kerosine oil is burnt.

II. trs., to make into a *diaꝛaꝛi* : ne hasa sobene *diaꝛaꝛiia*.

diaꝛaꝛi-q p. v., to be made into a *diaꝛaꝛi* : s ben hasa *diaꝛaꝛijana*.

diba-diba, **diꝛiba-diꝛiba** Has. (1) syn. of *daꝛkaꝛdaꝛkaꝛ*. (2) syn. of *cidꝛcidꝛ*.

dibi (Sad. ; H. *devī*, a goddess) sbst., a Hindu divinity, particularly Kali or Durga : *dasāire Kalidibiko manatinꝛtana* ; *Dikuko oikan dibi-koko manatinꝛkora*?

diq I. sbst., a vocal check on a letter : *diꝛꝛa* cina lagaꝛtam, put the sign of the check, write it with a check.

II. adj., (1) with *kaji*, *pꝛaꝛḍ*, a faltering speech, recitation or reading : ne hoꝛo boꝛga kae ituana mente *diq* kajite munꝛijana. (2) with *kaji*, an obscure statement : *diq* kajitele bedajana.

III. trs., (1) to pronounce with a check : *kajiꝛ diqꝛkeda* (or *derꝛkeda*) (2) to pronounce falteringly or haltingly : *kajiꝛ diqꝛkeda*. (3) to make an obscure statement : *diqꝛkeꝛlea* ; *kajiꝛ diqꝛkeꝛlea*, *kajiree diqꝛkeꝛlea*. (4) to relax or stop pulling : *racꝛtanre paga alom diꝛdea*. N. B. The d. o., *kaji*, *paga*, is not always

dida-dida

diguār

expressed.

dīd-en rfx. v., (1) to falter or halt in speaking, reciting or reading aloud: *bonagatanre puragee dīdena*.

(2) to relax or stop pulling: *poṭom tañitanre alom dīdena*, *jōrakadje tañme*.

dī-p-iḍ repr. v., to make obscure statements to each other: *kajiking dīpīḍjana*.

dīd-ḍ p. v., corresponding meanings:

(1) *cina leljanre dīḍka*, *begar cinare alom dīdea*. (2) *paraḍtanre purage dīḍjana*. (3) *kajirele dīḍjana*, *senale oi kā aṇaṇugea*; *kaji dīḍjana*. (4) *racatanre paga dīḍlena*.

dī-n-iḍ vrb. n., (1) the amount of faltering: *bonagatanre dīnīḍe dīḍkeda*, *sobenko landaḍia*, he faltered so much in the sacrificial formula that everybody laughed at him. (2) the extent of vocal checking: *Mahaliko jagartanre dīnīḍko dīdea landage aṭākaroa*, the Mahali Mundas pronounce with so many checks that it seems ridiculous.

dīḍge adv., with *paraḍ*, *kaji*, *racq*, falteringly, haltingly.

dida-dida, *dīḍ-dīḍ* frequentative of *dīḍ* in the meaning of: to falter, to pull unsteadily, used as adj., trs., and in the rfx., and p. v. The adv. takes the forms *dīḍadīḍa*, *dīḍdīḍ*, *dīḍdīḍge*, *dīḍdīḍtan*.

didaṇ-nataṇ-didaṇ-dāḍ-dubaṇ-nu-tuṇ (twice) imitative description of one of the rhythms of the *dumaṇ* drum during a *jarapimage* dance.

dīḍ-dīḍ var. of *dīḍadīḍa*.

didi Has. syn. of *gidi* Nag. sbst. Two large vultures go by this name:

sanḍi didi, the Indian King Vulture, *Otogyps calvus*, and *saṅge didi*, the White-backed Vulture, *Pseudogyps bengalensis*, which, strange to say, are believed by the Mundas to be cock and hen of the same species. It is true that they are always found together. The Scavenger-Vulture is called *koṭaḥkarsi*: *dīḍiko leonleontanko apira*, the vultures fly with a slow, heavy beat of the wings.

dīd-ldl continuative of *dīḍ*.

dīḍīḍī-dī ṭāḍī-datuṇ-dīḍīḍī-dī dāḍī-datuṇ (twice) imitative description of one of the rhythms of the *dumaṇ* drum during a *karamciḍiḍ* dance.

didi-kuṇḍko syn. of *kāṅkuṇḍko*, collective noun for all the carrion birds. Note the idiom: *dīḍikuṇḍlekae jalatinṭana*, he gets his living by tramping the country and getting a job here and there.

dī-goḍḍ Has. var. of *degoḍḍ* Nag.

diguār (Sk. *digwār*, a guard) syn. of *caṅkidār*, *koṭoara*, sbst. This is the word more commonly used by the Mundas to designate the lowest official in the Indian police, whose dress, work and general practices have been described under the word *caṅkidār*. It is also this word which occurs in songs in which the Mundas pour out their hatred and contempt against that class of police servants and other intruders and upstarts who behave so unjustly and harshly against the Aborigines.

Notem tiruba oi sirimam sangil,

Kokordoja, naji, rajanjana,

Natunatu kāṅko diguārjana,

Maradoja, naji, māṭkinjana,

diguār-bā

Natunatu Mundako neklatana,

Natunatu kāūko diguārjana.

Look down to the ground or look up to the skies, the owl, O my elder sister, has made himself king. In every village the crows have developed into village watchmen. The peacock, O elder sister, has made himself manki. In every village the Mundas tremble, in every village crows have become watchmen.

diguār-bā subst., *Ipomoea Learii*, Paxt.; *Convolvulaceae*,—a large perennial twiner, cultivated in gardens, with ovate-cordate leaves and blue flowers turning purple, 3½" across. So called because *diguārs* bear a blue cloth and pugri.

dihāit, dinalti, dihāt var. of *dehāit*.

diku (Sad.; P. A. *dihkān* headman of a village) I. subst., (1) a Hindu. (2) a Hindu landlord. (3) Hindi or Sadani: *diku* kain ituana. N. B. (1) *Gāsidi ku* Has. or *keṛo bakārā* Nag. always means Sadani. Hindi is also called *marāṛ diku*, and Sadani *hurīṛ diku*. (2) Hindu raiyats are also called *hurīṛ dikuko*, but *hurīṛ diku* when denoting a single man always means the younger brother of a landlord.

II. trs., with inserted prnl. d. or ind. o., to speak Hindi or Sadani to smb.: *dikukedleae*; *dikukedae*; *alom dikuaiṇa*.

diku-n rflx. v., to make oneself the landlord of a village: ne haturee *dikunjana*.

di-p-iku repr. v., to speak Hindi or Sadani with each other: *aben dipi-*

diku-meḍ

kutana, aledo kale bujaḍtana.

diku-ṽ p. v., (1) to become the landlord of a village: ne hature nī nādoe *dikujana*. (2) to be spoken or written in Hindi or in Sadani: *miḍṭamiḍṭa dikujana*, *miḍṭamiḍṭa hoṛojana*, the conversation was sometimes in Hindi, sometimes in Mundari.

di-n-iku vrb. n., the extent of speaking Hindi or Sadani: *dinikuṛ* *dikukeda*, *misa jakeḍ kae hoṛokeda*. **dikute** adv., in Hindi or Sadani: *entedo dikuteko jagarjana*; *dikutee erakeḍkoa*, *enamente piraḡeko kadrāḍjana aḍko dalkia*, he gave them a scolding in Hindi (which is, or is supposed to be, always full of insults), and so they got wild and thrashed him.

diku-duarte adv., to the door, i. e., to the house of the landlord: *diku-duartee senakana*, *dikuḷuṛtiḷjana*, he went to see the landlord.

diku-meḍ subst., a Hindu's eyes; occurs in the proverb: *dikumedeḍ oi setamedḍ*, the eye of a Hindu is like the eye of a dog. Understand: a dog fawns on those from whom it gets its food and snarls and barks at all others; so the Hindus and other non-aborigines fawn on those from whom they expect some profit and snarl at all others.

dikumedeḍ-q p. v., to get Hindu's eyes, i. e., eyes which do not want to recognize one's fellows: *amdohale okorenj*?—*Helahalema dikumedeḍjana oi?* *amin din meḍ'kor gelau tai-kena*! From where art thou?—Oh! I say! It is impossible that thou

shouldst not recognize me ; we have been neighbours for so long !

diku-manal subst., the dwarf French bean.

dikūnge Nag. (contracted from *diku omge*) adj., with *candū* the month of *pūs* (December) so called because in that month the Aborigines generally pay their rents to the landlord.

diku-raŋiko Has. syn. of *kaŋuama-ŋuako*, *kaŋaturuko*, *keŋoko* Nag. collective noun for all Sadans, i.e., for all those who are neither Europeans nor Aborigines.

diku-sipaiko syn. of *spaiko*, soldiers, any kind of soldiers): *dikusipaiko* hijuakana.

dila (Sad. of the same age; perhaps derived from H. *din*) subst., time, age, connoting unseasonableness of the action performed at that time or age : *buŋidiaree* konearūrantana, she marries again now that she is an old widow ; *aiñhɔdila*re kupulko hijulena, mandiutu teurmentele maskiljana. Note the interjection *ke dila* ! You do not say so ! Is it possible ?

dila-dapi I. trs., of tempestuous wind, in contrd. to *sipidupi* which connotes rain. (1) syn. of *lapalari*, *lipalari*, to hamper the flight of birds so that they flutter anon and take oblique positions. It is not used in the fig. meaning of these two words. (2) to flap about the dress and hair of people, to toss about what they are carrying, v. g., their umbrellas : *pīthorare* hoēo beŋekane *diladapikeŋlea*. (3) to bend

and twist the branches of trees : *hoēo darukoe diladapijada*.

diladapi-q p. v., corresponding meanings.

II. adv., with or without the affs. *ange*, *ge*, *eye*, *tan*, *tange*, modifying *apir*, *rika*, *rikuq*, *ekla*, *le/q*, *hoŋo*, *sen*, *eklaq*.

dildongob I. adj., with *bā*, long, lax spikes or panicles of flowers, in contrd. to *ritipiti bā*, small flowers, solitary or gathered in small numbers.

II. intrs., of flowers or young twigs to wave and flap in an upright position : *bā dildongoghtana*.

dildongob-en rfx. v., to walk with flowers stuck in the hair and waving to and fro : *dwaŋriko* bāakanciko *dildongobentana*.

dildongob-q p. v, same as intrs.

dildongoghtan adv., with flowers waving loosely : *dildongoghtan* bāakana, suŋaakana, eklatana ; bāakanoi *dildongoghtanko* hijulena.

dill intrs., to say. Occurs in adjurations of witch-finders : *dilamtan*, boconamtanaiŋ, I ask and beg of thee.

dili-dili syn. of *paskiŋara*, I. trs., of fowls, to scratch smth. in search of food : *simko* aleŋ busŋko *dili-diliada*.

II. intrs., same meaning ; occurs in the following song:

Simko dilidilīa,

Simko dilidilīa,

Dubireko nātīntan,

Simko dilidilīa.

Sukuri gōrōēgōrōēa,

Sukuri gōrōēgōrōēa,

dilj-dipl

din

Madireko gusamtan,

Sukuri gôrôëgôrôëa.

The fowls are scratching about, they look for food on the refuse hill, on the fowls are scratching about. The pigs run about in a flock, they search the refuse hill for food, the pigs run about in a flock.

*diljidi-*n** rfx. v., same meaning : dubire simko *diljidi/ntana*.

*diljidili-*q** p. v., to get scratched up by fowls in search of food : busu *diljidi/ijana*.

diljidi/itan adv., with *atir* same meaning : simko *diljidi/itanko atir-tana*.

dilj-dipl, *dilja-dipja* I. subst., the heavy way of dancing of elderly women : buriko *diljidi/it* leltele landakeda.

diljidi/it-n, *diljidi/it-en* rfx. v., of elderly women, to dance in a heavy, languid, sluggish way.

II. adv., with or without the aff. *ge* or *tan*, modifying *susun*, same meaning : *diljidi/itanko susuntana*.

dimbal-dombol dimbar-dombor (P. *dumbāl*, tail) adj. (1) with *caqlom*, a long tail, tufted at the end : ne urja *caqlom dimbaldombolgea*. (2) of an animal, with such a tail : miad *dimbaldombol uriko kirinakaja*. The df. prst. intrs. and the pf. past p. v. are used with the same meaning as the adj. : ne urja *caqlom dimbaldomboltana* or *dimbaldombolakana*.

II. adv., with the aff. *ge* or *tan* : *dimbardombortane sentana* ; *dimbaldomboltane caqlomakana*.

dimbaldombol-an, *dimbardombor-*

an trs., with *caqlom* as d. o., to come on with a long tail tufted at the end : *caqlome dimbaldombol'an-jada*.

dimbaldombol-idi dimbardombor-idi trs., with *caqlom* as d. o., to go away with a long tail tufted at the end.

dimbil-dimbi, *dimbillekan* adj., of women, cows, buffalo cows, so fat that the flesh is flabby, flaccid : miad *dimbil-dimbi osarle kirinakaja* ; *dimbillekan urj gojana*.

*dimbil-dimbi-*q** p. v., to become flabbily fat : usugee *taikena*, *nimirdoe dimbil-dimbiljana*.

dimbil-dimbittan, *dimbilkendimbilken*, *dimbilleka* adv., with *kiriq*, same meaning. In poetry it applies to the full breasts of women :

Kuramredo, māina, ci *dimbil-dimbi* ?

Toa derana, dada, gaidambarkom.

Kinaredo, dada, ci ronerone ?

Gucu derana, māina, bonagaoāōarin.

On thy chest, O girl, what are those flabby things ?—My breasts of course, O my elder brother, are like the bell of a cow. On thy chin, O my elder brother, what is it that hangs down ?—My beard of course, O girl, is like the tuft of a yak's tail.

dimi syn. of *dia*.

dimsi Ho syn. of *dinaki*.

din (Sk. day) Cfr. *kulaz*, I. subst., (1) time, season, an indefinite number of days : herora *din senq-tana*, the sowing season is passing ; *jargidin* *tebagotana*, the rainy season approaches ; *puragee* *haramakana*, *iniq din* *tebagotanaja*, he is very old, maybe the time of his death is near ;

din

ale orărenkoș *din* (or *dinmuli*, *dinmundi*) tebagotana, the time of the confinement of my wife is coming; bar ganța jakeđ *dine* darađ-keda, during two hours he has killed time; ne kamimente musinra *din* sareakina, one day's time is left for finishing this work. (2) in adverbial cpds. or phrases: (a) at the time or season of, on the day of and the preceding and following days: *jargi-dinre* caratcarate jetea; alea *baladin* da gamala, it rained on the day of our betrothal and the preceding and following days; ne *dine* hijua, he will come one of these days; en *dine* hijulena, he came one of those days. (b) instead of *mā*, *maha*, day, in connexion with numerals higher than two: api *dine* kamikeda, he worked three days. (c) instead of *mā* in the cpd. *aqodin*, daily. (d) instead of *hulan*, day, in the opds. *okodin*, *jādin*, some day or other, any day. (e) in the adverbial phrase *musinra din*, *musinra din*, *musinra din*, once upon a time (past), the day will come when (future). (f) with the name of a df. day, generally in the genitive case, eight days before or after: *tisinra dine* (or *tisinra dine*, *tisinra dine*) hijulena, he came eight days ago; *birispattdine* hijua, he will come on Thursday week: ne hijuado kā, orq hijua gapara *dine* hijua, he will come a fortnight after to-morrow.

II. trs., (1) to delay: orq baietere purale *dinla*, enamente nā jakeđ auri tearoa; ne kamil *dinkeda*; bar pīrera omapeae menla, mod candui

din

dinkedlea. (2) to protract, to take a long time over smth.: bar ganțara kami mod sãnje *dinkeda*, he took half a day over a work which could have been finished in two hours. (3) causatively: to let smth. become old: ne ili bar pītile *dinkeda*, we prepared this rice-beer a fortnight ago (i.e., it is 12 days old). (4) to make smb. remain a certain time: api mī menteko raliña, mod pītko *dinkina*, they called me saying that it was for 3 days and they kept me a whole week.

II. intrs., to get late in the season etetabeahu, purage *dintana*.

din-en rflx. v., (1) to delay, to put off a work: purā alope *dinena*, orq bai etetabepe. (2) to remain a certain time: purā alom *dinena*, api mā taĩn ne. (3) to protract, to take a certain time over smth.: purā alope *dinena*, api mārege cabaē-pe.

di-p-in repr. v., (1) to cause the putting off of a common action: purā aloben *dipin*, mod candurage nendaēben. (2) to be in the habit of delaying: ne hořo pāicaudura idikere puragee *dipina*. Also used in this meaning as subst. and adj.: nekan *dipin* okoe sukua? bar pīt mentee idila, api canduree halkeda; pāicaudura halre *dipin* hořoko pāica kako namtabea.

din-q p. v., (1) to become old, to advance in age: ne laltin purage *dinakana*; ne daru *dinakana*, purage barkad mena. Note the elliptic phrase: dindoe *dinakana*, he is older than he looks. (2) to fall into obli-

dinal

dinaki

vion, into desuetude, into prescription : Gandirā halhul *dinqłana*, Birsalarāido *dinjana*, the commotion provoked by Gandi is falling into ob'ivion, and the Birsa rise is forgotten ; isu *dinjanatele* riřinbara-jada, we do not remember all the details because those facts are so much fallen into oblivion ; en dastur *dinjana*, that custom has fallen into desuetude : řaēmās *dinjana*, the land settlement is now under the law of prescription : māl api sirmare *dinoa*, the rent falls under prescription after three years.

di-n-in vrb. n., (1) the amount of delay : *dinine* dinkeda, jargi tenebā orā baiī eřekeda, he put off so long the building of his house, that he began it when the rains were coming. (2) the amount of protraction in the time spent over a work : *dinine* dinkeda, mođ candura kami api canduree cabala.

dinqge adv., for a long time : *dinqge* neree tařkena.

dinra adj., of inan. os., of (short or long) duration : ne orā isu *dinra*, this is an old house ; huřia *dinra* kaji, it is a matter of a few days.

dinren adj., of liv. bgs., similarly means young or old : huřia *dinren* hon cabajana.

dinreni prnl. noun, of liv. bgs., one who is young or old : ne hořo isu *dinreni*.

dinal I. subst., also *dinařpusuri*, a herpetic eruption of pimples to which people are subject mostly in the hot and also in the rainy season. A serous liquid oozes from it and, in

the hot season, it itches very much before a rainfall.

II. intrs., to have such eruptions : kitamulira dā riřkeate *dinuřtanreko* gosqea.

dinař-q p. v., same meaning ; maēanree *dinařakana*.

dinaki, **dinam** (Sad. *dinaki*, *dinagi* ; Or. *dinki*) I. subst., every day : saharre jomnūmente *dinakira* karca ciminara lagađoa ? What is, per day, the cost of living in town ? II. adj., with *hořo*, a man who does smth. every day : inku *dinaki* hořok do kā, acākateko kamitana, these are not people who come to work every day, they just came for this once. Instead of *dinaki hořo* they say also *dinakinī* : *dinakinido* burağa, tisina eřa bibarci manditana, our ordinary cook is absent, it is another one who prepares our meal to-day.

III. trs., (1) to do smth. every day : ne kami *dinakilere* mođ piřre cabaoa. (2) causatively, to make smth. do smth. every day : uri gupi ne hongeko *dinakiřia*.

dinaki-n, *dinam-en* rflx. v., to do smth. every day : ne kamire mođ candumentedoina *dinakina*, hansađo cāřabīřigena kamia, for one month I will work at this daily, after that I will work at it only when it pleases me ; piř senqm *dinakinřana* oi sanjokosanjokom sentana ?

dinaki-q p. v., (1) to be engaged in smth. daily : nea kamirale *dinakijana*, enamente eřa kamiko kale kamikeda. (2) of smth., to be done daily : ne kami *dinakiřka* karedo

kā cabataboa

IV. adv., daily : *dinakile* sentana iskulte.

dinam var. of *dinaki*.

dinam (Kh. *dnyam*) sbst., used in jest as a syn. of *bana*, *burī*, *birminḍi*.

dindili I. abs. n., stubbornness : ne hoṛoa *dindili* kā kajidaṛioa, you have no idea how stubborn he is.

II. adj., stubborn : *dindili* hoṛoko kako raditabena, stubborn people do not give in easily. Also used as adj. noun : nekan *dindilikolḡ* jagaro kā sukua.

III. trs., to oppose obstinately, to remain obstinate in spite of all that one may say : *dindilikedlea*.

IV. intrs., to be obstinate : *dindilitanae*.

dindili-n rflx. v., to be obstinate : purā alom *dindilina*, do not be so obstinate.

di-p-indili repr. v., to hold out against each other : aloben *dipindilia*, come quickly to an agreement.

dindi-i-q p. v., (1) to be resisted obstinately, not to succeed in changing someone's mind : ne kaji mente puragele *dindilijana*. (2) to remain obstinate : puragee *dindilijanci* kajibujaḡle hokakja, as he was so obstinate we desisted trying to bring him to reason.

di-n-indili vrb. n., the amount of stubbornness : *dinindili* dindilikedlea, miad kaji jaked aleḡdo kā gononjana, he was so obstinate that he did not admit anything that we said.

dindilige, *dindiligge* adv., obstinately

stubbornly, doggedly : *dindiligge* kajitana, he speaks persisting doggedly in his opinion ; alomale menlja, *dindiligge* sonjana, we tried to dissuade him, but when he left us his mind was unchanged.

din-ding, *din-gunge* adv., according to the day (superstitiously) : *dindinge* ranu ūr azala : mangār, sukurbār aḡ sōraisaudiko nutumakana, medicinal roots must be dug on certain days if one wants them to have much curative power : Monday, Friday and the eve of the sohorai feast have been named as propitious ; herpuna oṛḡ enpuna *dindinge* tādkaḡ, etōirre kī baiua ; etōarre riṛi sonḡ kī baiua, one may not start the sowing or the reaping season on any day indifferently : a Sunday is not propitious ; neither will it do to give out loans of paddy on a Sunday ; *dindinge* nēga bugina, sukurbār aḡ somār buginuter dinkra tana, mangārdo sobenāte eḡkanuter din nēgemente hisabakana, a feast may not be put indifferently on any day of the week ; Friday and Monday are the most propitious days, Tuesday is the worst.

din-gunge syn. of *dindinge*.

din-har, *din-hanar* I. sbst., the action of eating sparingly so as to drag out the supply till more provisions can be secured : *dinharnartega* nimirā caḡli puraḡoajā.

II. trs., (1) to deal out in short rations : ne caḡli *dinhannarepe*. (2) to put on short rations : gogoke karca aloḡe *dinharkoa*, gḡ kako da ribēsea.

din-muli

dinhar-en, dinhanar-en rfx. v., to live on short rations: *jomnūdoko* (or *jomnūredoko*) *dinharentana*.

dinhar-q, dinhanar-q p. v., to be eaten in short rations: *ne caūli dinhanarqka*.

III. adv., with or without the afx. *ge*, modifying *jom*: *dinhargeko jomtana*.

din-muli (Sad. *din-muri*) sbst., (1) the time of confinement: *aīnā orāre dinmuli tebaakana*. (2) in poetry, same as *dinmundi*.

din-mundi, din-muli poetical var. of *bocornenda*, the appointed time: *Dinmundido tebalena*.

Ne Mundakodoko bageina ci?

Bocorenendado puraolena.

Ne Santakodoko raraina ci?

The appointed time has arrived. Will these Mundas dismiss me (from their service)? My year's service is complete. Will these Santals set me free?

dinga, dingaē, dongu, dungaē, dugu, dugu (Sinh. *dinga*, little, short) I. adj. of time or dimension, (1) short: *dingaē nendale nama-kada*, we have got short notice; *dingaē daru aulepe, nendo pura jilinjana*. (2) too short, not long enough for a certain purpose: *ne daru darnamente kā baina, dingaēga*.

II. trs., to shorten, to make short: *kajiī dingaēkeda*, he spoke briefly; *kāniī dingaēkeda*, he shortened the story, he related the story briefly; *nendae dingaēkeda* he chose an early date; *ne daru dingaēme, purango jilina*.

diptaga

dinga-q, dugu-u, etc., p. v., (1) to get shortened: *ne daru dingaēka, ataūri jilina*; *nesatebu sensōjekere hora dingaēoa*. (2) to become shorter, to contract: *rabar tañlere jilinaoa, aratare dingaēoa*. (3) to prove too short: *ne jangi ne epamentedo dingaēoa*.

III. adv., with the afx. *rege* (1) in a short time: *dingaērege nendakeda*. (2) in short lengths: *ne daru dingaērege topapepe*.

dingi var. of *dhiŋgi*.

dingili-uq syn. of *maḍpoga*, sbst., a white, edible mushroom, with stout, stiff stem, growing singly on decaying bamboo roots.

dingir-dingir, dingirken and dingirken-dingirken var. of *daga-daga, dagaḍaga*.

dingua sbst., occurs, qualified by *mered*, in the sacrificial formula addressed to *Barāmboraga*, as parallel to *mered sabōro*, an iron crowbar.

dipi-dipi intra., to flutter. Occurs only in the riddle given under *bhārom*. Cfr. *ḍkapadkapa*.

dipil var. of *dupil*.

dipila, dipili, dipli sbst., a particular time or moment. It occurs only in adverbial phrases such as: *en dipili*, at that time; *mandi jom dipli*, at meal-time; *giti dipli*, at sleeping time; *iro dipli*, at harvest time, etc. Such phrases as: the time passes, to pass the time, to have time, to lose one's time, etc., must be rendered by means of *samaḥ, din, pursati, jing, bera*.

dipinga, dipingaē, doponga, duponga, dupugu, dupugul

dir

dirdan

distributive or frequentative form of *dinğa*, I. adj., all of them short: *dipinğa* daru aume, bring only short pieces of wood. Also used as adj. noun: daruko aume, *dipinğa*ko aume.

II. trs., to make all of them short: *purape dupunğa*kedä.

dipinğa-q dupunğa-u, etc., p. v., (1) to be made short all of them. (2) to happen to be short all of them: *purä dipinğa*jana, they are all very short.

III. adv., with the affs. *ge*, *re*, so as to be short all of them: *dipinğa*ge *alom odea*, *kaṭooa*, do not cut them short, they will be too short.

dir (Or. *ḍhiḍhrā*, corpulent, potbellied. Akin to H. *ḍhīṛh*, a large belly) I. sbst., the act of stretching one's limbs: *ruaoainä cima*, *dir kanekane urunğa*tana, I am probably going to get fever, I stretch my limbs again and again.

II. intrs., with inserted ind. o., to throw one's chest forward at smb. in a taunting or threatening manner: *dirainṭanae*; *miaḍ uri dirainṭana*.

dir-en rfx. v., (1) to stretch one's limbs, v. g., by way of relieving the strain caused by a long continuance in the same position or after sleep: *cāḥtanlq orq landia-tanreoko direna*. (2) to push the chest forward in a defiant or threatening manner: *alelq gopoḥmentee direntana*; *kuṛame direntana*. (3) of bullocks, to lower the middle of their back and hold down their head before butting: *uriko upuṭub*

sidareko direna, *enado deako laṭila aḍ bōko tirubea*.

dira-dira adv., with *sen* or *susun*, poetical parallel of *diraun*, *diridin*:

Neṭakoḍ disumrena, *nera*,

Diradiram susuna (or *sesena*), *nera*

Diradiram susun (or *sesen*).

Neṭakoḍ gamaḥrena, *nera*,

Leraleram karamana (or *ṭundana-ena*) *nera*,

Leraleṛa karam (or *ṭundana*).

In a foreign country, O woman, thou dancest throwing thy chest forward. In the village of other people, O woman, thou dancest with crooked legs.

diraḍ var. of *ḍhiraḍ*.

dir-sun rfx. v., to come on arching one's chest: *aiṇṇṇete okṇe menlekae dirauntana*, he comes on throwing out his chest as if saying: who is there but me?

dir-baṛan rfx. v., (1) to move about stretching one's limbs again and again: *ruaree dirbaṛantana*, (2) to move about throwing out one's chest in a threatening or proud manner.

dirdan I. adj. and adj. noun, (1) a man who always throws his chest forward. (2) an animal with sunken back.

II. trs., fig., (a) to construct a roof so that it sags: *saṛimape dirdan*kedä. (b) to construct a string-bed so that the frame is bent: *parkompe dirdan*kedä.

dirdan-q p. v., (1) of men or animals, to have their chest or back physically so constituted: *dirdan*akanae. (2) fig., (a) of a roof, to

dir-giŕiq

diri-khunŕa

sag. (b) of a string-bed, to have its shape taking a bent shape : parkom *dirdaŕakana*.

dir-giŕiq p. v., syn. of *dirdaŕq*, of men and animals only.

diri I. sbst., a stone : piŕirea *diri* halanŕeato miŕtare tirinaŕe.

II. adj., stony : *diri* goŕako ŕitana.

III. trs., to make of stone, to build in stone : Khunŕire jelorara pacriko *diriakada*.

diri-q p. v., (1) to become or be stony : ne goŕa purage *diriakana* ; capioapite goŕa goŕa *diriptana*. (2) to petrify, to become stone : tutakunte da *dirigre* aril menoa ; *diriaŕan* daruge dir.kuila menoa.

di-n-iri vrb. n., the extent to which the soil becomes stony : ne goŕa *diniri* dirijana, musina ŕikorege pal ŕapucabaoa, this field has become so stony that in one's day ploughing the share gets blunted.

diri-aŕalrenko sbst.. Itly., those dwelling between the layers of rock, occurs in sacrificial formulas and in formulas of conjurors which invoke or invite all known, named and unnamed spirits to partake in certain sacrifices. It seems to mean : all ye nameless spirits down to those who live hidden in crevices and between the layers of piled-up rocks.

diri-bica I. sbst., stone ore : bali *diribicaŕte* purage meŕedoa.

II. intrs., to go and collect stone ore : baŕaŕko baŕkoako *diribicajana*.

**diri-capi* sbst., (1) the feast of the consecration of a *sasandiri* or burial stone, which takes place only once, a few months after the erec-

tion of the stone. At least three goats are killed on this occasion : one, the blood of which is poured on the stone, one for the banquet of the guests, one for the banquet of the co-villagers. The expenses of this feast are as heavy as those incurred on the occasion of a marriage. (2) in Nag. only, a ceremony intending to give the ancestors a share in the joys of a festivity. It is performed generally on the flower feast, the *mage* feast and the *sohoraŕ* feast, and in some villages on all the feasts of the year. Rice flour is mixed with rice-beer. With this mixture they daub the *sasandiri* (burial stones) or the *bidiri* (memorial stones of the deceased). A narrow strip of cloth, often reduced to a few threads and deemed to represent a turban, is wound around the end or top of the stone and some flowers are stuck over it. After daubing the stone they daub also their own chest and arms with impressions of the palm of their hand dipped in the mixture of flour and beer.

dir-ldin rflx. v., (1) to go away arching one's chest. (2) to continue arching one's chest.

diri-hopq sbst., a kind of worm or grub, 1' long, boring galleries in stones.

diri-kakaru syn. of *hurina piŕusiŕ*.

diri-khunŕa, *diri-kunŕa* sbst., a slender monolithic column, sometimes replacing the wooden posts in house building in places where stratified rocks are available :

diri-kulla

Baritolare miad ora *dirikuntaukana*.

diri-kulla sbst., mineral coal.

dirileka adj., like stone, hard as stone.

dirileka-q p. v., to become like stone, to become hard as stone: *tutakunte da dirilekajanre aril menoa*.

**diri-lel* sbst., the invitation sent to the children of a deceased woman to come and see the stone erected to her memory in the village where she was born. Her parents or brothers erect such a stone only when they have been presented by her offspring with a *sasangaï*, a cow intended to defray the expense.

diri-linda sbst., poetical syn. of *linda*, *liti*, a small kind of fish with a black-coloured back, so called because it hides under stones.

dirina (perhaps a deformation of *H. string*, horn) I. sbst., a horn: *saramkoa oro pustakoa dirin tu-ramakana*, the horns of the sambur deer and the spotted deer are branched. Note the idiom used only of women: *okoëa dirin ka soaptana?* Whose horn does not fit in? i.e., who has started this quarrel?

II. trs., to fit horns on someone's head: *cösusunre miadonj saramlekako dirinlaia*.

dirin-en rflx., v., to fit horns on one's head: *cösusunree dirinjenjana*.

dirin-q p. v., (1) to get horns fitted on one's head. (2) to get horns, to grow horns. (3) fig., used like *anraq*, *andiao*, of people who fight or prepare to fight.

dirka

di-n-irin vrb. n., the excessive size of horns: *alea miad kera dinirine dirinjana gôraduarre katiaderle enane soabea*, one of our buffaloes has got such large horns that it cannot pass them through the door of the cowhouse without holding them slantingly.

dirinaa adj., provided or armed with horns.

dirinani prnl. noun, one provided or armed with horns. Pl. *dirinanko*.

dirin-kokor Has. *dirin-peca* Nag. sbst., the Scops Owl, Scops giu, an owlet not much bigger than a sparrow, with tufts of feathers sticking up from the top of the head like small horns. Its call is: *ûmp! ûmp! ûmp!*

dirin-uru sbst., any beetle of the *Cerambycidae* and *Lamiidae* families.

diri-rebed sbst., a crevice or a narrow space between rocks or boulders: *hurina japiðsin dirirebed-kore taïna*.

diri-suam Has. *diri-sam* Nag. sbst., coral: *dirisuam tapure kûb namoa da bitarrre*, in the Andamans much coral is to be found inside the water (of the sea); *simtolre dirisuam ranu lagatina, ena hurina-leka gundakedoi toli hulan ajom lagatina*, in cock-fighting coral is used as a medicine (as a charm), a little of it being powdered is given to the cock on the day of the fight.

dirka (Sad. *dirkhā*) sbst., (1) a bracket or a plank jutting out from the wall and used as a stand for the lamp, *dibri* or *tati*. (2) syn. of

dir-kuṛam

disumreṇ

kapa Has. *pakha* Nag. a little niche in the wall used for the same purpose.

dir-kuṛam intrs., to throw out one's chest, to assume a menacing attitude: *cinape dirkuṛamtana?* *landa bāripe landaoa*, what are you fellows assuming a menacing attitude for? You will only be laughed at.

diriba-diriba var. of *dibadiba*.

disa var. of *desv*.

disa-tamāku, *disua-tamāku* sbst., a kind of country tobacco, stronger than imported tobacco. The leaves are about 7" long and 6" broad: *disuatamāku* *magaiatamāku* *puṛaḡe haṛada*.

disum (Sk. H. *desh* or *des*; Tam. *tesam*, country) I. sbst., country, land. The exact meaning depends on the possessive or other specifications preceding the word: *aṇṇa disum*, my fatherland; *ale disum*, our country; *ne disum*, this country; *piṛidisum*, open country, without jungles; *diridisum*, a stony, rocky country; *ḍiridisum*, a forest-covered country; *otedisum*, the earth in cntrd. to the skies and heaven; *sirmadisum*, heaven; *parom disum*, the next world (beyond the grave).

Note the sayings: *disum kā lōakana*, the country is not on fire, i.e., there is nothing against his marrying a girl of the country; *ammente disum ci lōakana*, *eṭṭaṇṇa kuṛim repēṭana?* Has the country been put on fire for thee, that thou stealst another man's

wife? i.e., is there anything against thy marrying an ordinary girl, a spinster? These expressions seem to be derived from the fact that it is the custom to put fire to the dry grasses and leaves all over the country during the month (March) in which marriages are not allowed amongst the pagans.

II. intrs., with *bugige*, to rule well, to make it pleasant to live in the country: *sarkār, bugigee disum-akadā*, *jetan higiridigiri kae hobarikajada*, Government rules the country well, it does not allow any rebellion to take place; *bugigekina disumjada*, *jetana kakina eperantana*, they (a married couple) make life pleasant for each other, they never quarrel.

disum-disum adv., in every country, country by country: *disumdisum juda kaji mena*, in each country there is a different language.

disum-bonga sbst., a country spirit, spirit or deity worshipped by a race, now extinct or emigrated, which occupied the country before its present inhabitants.

disumreṇ locative genitive form used whenever that case depends on a word denoting an inan. o., which is in a country: *en disumreṇ darusina judagea*, the trees of that country are different from ours.

disumren, same as *disumreṇ* but used when there is question of a liv. bg.: *en disumren horoko*

esalga.

disumreni, disumrenko prnl. noun derived from *disumren*.

diuri Ho (Cfr. *deórā*) syn. of *pārā* sbst., the pahan or public sacrificer of the village.

diuri occurs in songs as paralel of *saramali*. Neither of these two words is still understood by the Mundas; it is a place of some kind in which there are trees, so much appears from the context. Maybe it means the *sarna*, the sacred grove where the *diuri* or pahan offers his sacrifices:

Diuriredoga diurire ludambā,

Saramaliredoga saramali sarā-jombā.

dīrsi, *dīrsi* (H. *dhiṛh*, pregnancy) used only in scorn and considered impolite and indecent, I. abs. n., expansion of the womb: *inā dīrsi* lelte lambiakanae mente munditana.

II. adj., pregnant: *miaḍ dīrsi* kuṛi susuntana, *dokol kae borotana*, a pregnant woman is dancing, she does not fear the possible bad effects of the shaking. Also used as adj. noun: *dīrsi* okotitana.

III. trs. caus., to cause the pregnancy of a woman: *ne kuṛi okoe dīrsikia* bicūrka, let an inquiry be made as to who has caused the pregnancy of this woman.

dīrsi-p p. v., syn. of *lāṛḡ*, to become pregnant: *dīrsiakanae*.

di-n-ṭṛisi vrb. n., the extent of expansion of the womb: *dinṭṛisī* dīrsijana, *tisina ci gapa mealekas*

lelḡtana, she looks as if she were going to be confined to-day or to-morrow

do, dā, mā (H. *to*) enclitic and affix used very frequently with varying functions and sometimes without any defined function: (1) Its primary function seems to be to mark contrasts. It is therefore syn. with *mendo*, but, however. Whereas the English *but* generally introduces the clause in which a contrast is expressed, *do* is nearly always suffixed to the very word on which the contrast falls: *jatare atinirikom babaredo* kā. Sometimes however the word on which the contrast falls follows *do* or is even altogether omitted: *enara sanderabu rajia, kačajana, kulaebu gočana adbu gedtana, doe talatalantana* (or *do nae talatalantana*). (2) Like *but*, it is used in short replies expressing a contrast or an objection to smth. either presupposed or stated by an interlocutor: *gomke rajadma—Sendo kaina daitana*. (3) It is used in short corrective replies to questions or mere suppositions manifested by some act or sign: *am hatoren munda oi?—aina mundaḍo* kā. (4) In poetry it occurs with a kind of interjectional function, and is then appropriately rendered by: *behold!* *buruburure manido*. Sometimes however it seems to denote a cause or reason: *kalana gatinre! kulajanado*. (5) It is often affixed, by way of emphasis, to the first word of a question and is then aptly rendered into English by 'and':

amdo cinam oikaëa? (6) It is used with a limitative function for the purpose of restricting a word to its bare primary meaning and exclude all possible connotations or inferences. It may then be rendered by: as far as that is concerned: *munḍadoe munḍaakana*, mendo ṭaka banoatsëq. This limitation is often emphasized by using the word *kaji* in the meaning of: bare meaning of the word, or name, with the affix *do* and then placing before it the word to be limited in the genitive in *reḡ* or *raḡ* of its bare root form: *seura kajuloe sendaṛia*, kami mendo kae daṛia, janaḍ hasuakante. The word *kaji* may also be omitted, then *do* is affixed to the genitive of the root form: *tuṇṛḡdo tuṇṛe daṛia*, mendo cêrêko kae ṭqkoa.

do ! dola ! interjection: *do ! sentabepe*, walk fast there ahead. See under *dela*, to which it is contradistinguished.

dō Has. **doho** Nag. (Greek *tithēmi*) trs., (1) to place, to put down: *okorem dōtada?* kancira *dōḡa ci?* N. B. *Dō* is never used instead of *manḍaḍ* in the meaning which this word has in Has: to steady, to place smth. so that it does not shake. But in Nag. *manḍaḍ* is used as a syn. of *dō* in all the meanings of this word. (2) to keep, to keep in reserve, to preserve: *sreakanaḡ alom giritaḡbu dōta*. (3) of unsewn cloths, to lay aside, to take off: *añri ! lijaina dōleka*, wait a moment, let me first lay aside my cloth. (4) to keep for oneself:

ne ! gomke, bar paḡsa sareakana. —Maram *dōtam* (or *ammente dōtam*).

(5) to take to wife, to marry: *Sumim dōia ci ? kuṛi dōana*, he has taken a wife. N. B. The participial form of this last sentence is very often used adjectively or sbstly.: *kuṛi dōanko olsidaḡka*, let the names of the married men be taken down first. Note also the idioms: (a) *kaji dō kae daṛia*, he has not yet reached the age of reason. (b) *dumburguṇi dōakada*, he has let his beard grow into a long, broad, flat mass.

doho-n rflx. v., and *doho-q* p. v., are used by the Kera-Mundas as syn. of *taṇ* and *taṇu*, to remain: *dohonme*, do not go away; *sansāria dohonkena*, I was a pagan.

dō-p-ō repr. v., to live together without being duly married, to live in concubinage: *dopōjanakiḡ*.

dō-q p. v., meanings corresponding to the trs.

dḡ childish, syn. of *duḡ*, I. trs. caus., to make sit down: *dḡlamaiḡ*. II. intrs., to sit down, to be sitting: *mara, babu, dḡme ; dḡakanæ*.

dḡ-n rflx. v., to sit down: *dḡnme*.

dō-aḡ I. adj., mislaid, *holarḡ dōaḡ katu tisiale namlaḡ*.

II. trs., to mislay, to lose by mislaying: *banæ katu, dōaḡlḡiḡ*.

dōa-p-aḡ repr. v., used only in the indet. ts., to be in the habit of mislaying things: *ne hoṛo janḡgee dōapada*.

dōad-q p. v., to be mislaid: *katu dōadjana*.

doal (Sad ; H. *ḡho'*, *duhal*, kinds of drum) I. sbst., (1) the strings

doat

which attach the *kalōal* (bowstring made of bamboo rind) to the ends of the bow. In this meaning it is a syn. of *ūrlābažar* (Pl. I, C). (2) the leather straps or thongs which run vertically on all sides round the drum called *dumaŋ*, to keep the drum skins taut (Pl. XXVII, 1). They are made of raw hide and are generally about $\frac{3}{8}$ " broad and about $\frac{1}{8}$ " thick.

II. trs., (1) to use for making a *doal*: *cikan ūrko doalkeda*? (2) to fit a *dumaŋ* with leather straps: *dumaŋpe doalākada ci*?

doal-q p. v., (1) of leather, to be made into such straps: *urjūr doaljana*. (2) of a *dumaŋ* to be fitted with leather straps.

do-n-oal vrb. n., the excessive or too small number of leather straps on a *dumaŋ*: *donoale doalkeda momoŋ ota sapaŋginree paromkeda*, he put so few leather straps on the *dumaŋ* that they pass in holes one palm distant from each other.

doat (H. *dawāl*) sbst., an inkstand.

doba sbst., poetical parallel of *laŋ*, the Indian Paradise Fly-catcher.

Garagarate laŋdoe biŋaboēona, bai;

Naīnaite dobaīlāe tiparaētopora, bai.

Along the stream the paradise fly-catcher flies with its long tail stretched out horizontally, O girl; Along the river it flies with streaming tail, O girl.

doba syn. of *laŋsi*, *ganda*, I. adj., with *jarom*, egg, spoiled, unhatched or rotten.

dobaŋa

Also used as adj. noun: *dobaŋo giŋi-tape*.

II. trs., of hens, not to hatch, to allow some of the eggs to rot which they are expected to hatch: *simdo ne baria jarome dobakēda*.

doba-q p. v., of eggs, to get spoiled: *abārumleate bagejanre simjarom dobaoa*.

do-n-oba vrb. n., the amount of spoiled eggs: *donaba dobajana goŋa atāraŋdre miado bugin jarom kā taikena*, the eggs got spoiled to such an extent that in the whole nest there was not a single good one.

dō-bandar I. sbst., a mortgage contract in which the mortgager may refund the money at any time: *dōbandarte miad haŋale namana*.

II. trs., to mortgage by this kind of contract: *miad urile dōbandarakŋia*.

dōbandar-q p. v., to be mortgaged as described.

dobaŋa (Sk. H. *dobar*, double) I. sbst., (1) the state of being double: *sutamŋa dobaŋa raŋatam*, undo the thread which is double. (2) the double: upon *ŋakarā dobaŋae omlā*, in capital and interest he paid back double of the 4 Rs. he got as loan; *sīlaūdlāle, marcarūrajana enamente siŋra dobaŋale ŋojana*.

II. adj., double: *dobaŋa sutam paŋaem*, twist a double thread; *sutam dobaŋagea*; *dobaŋa gonora onjana*, double the price has been given or the price has been paid twice; *dobaŋa kamile ŋojana*. (2) with *suŋ*, interest which doubles the output or capital, i.e., 100 per cent interest. (3) added to the n's. *lar*,

dobara

api, *upun*, etc., double, treble, quadruple, etc.

dobara, *dobarað*, *doborað* trs., (1) to double, to put in two layers or folds: *gonona dobarakeda*; *lija dobaraeme*; *sidado huri kamigee hukumaina*, *taeomtedoe dobarakina*, at first he gave me but little work to do, afterwards he ordered me to do twice as much. (2) to ask 100 per cent interest for a loan: *sudina dobarakeda*; *sude dobarakedlea*. (3) to cause smth. to be done twice: *ne jargi tearakan pacrii handirikedā*, *nādo tapae dobarakedlea*; *nādo kā baiua mentae dobarakedlea*, saying that it would not do then, he made us come a second time. (4) added to the nls. *bar*, *api*, etc., to double, to treble, etc., [to put in two, three, etc., layers or folds: *bardobara patākana*, *apidoberatam*, two twines are twisted together, twist them three together; *lija upundobaratam*, fold the cloth four-thick, i.e., fold it twice.

dobara-n, *dobarað-n*, *doborað-n* rflx. v., (1) to engage oneself to pay 100 per cent interest: *sudpe dobaran-redoe omapen*. (2) to put oneself in the necessity of doing smth. twice over: *ne banda dultcardipiliko landiajana*, *maran da namkedkoa*, *enenkateko dobaranjana*. (3) to take double: *bar salae omaaina*, *aedoe dobaranjana*.

do-p-obara, *do-p-obarað*, *do-p-oborað* repr. v., to be in the habit of asking 100 per cent interest from each other: *sud dopobara kā bēsea*.

dobar-g Nag. *dobara-g* Ilas *dobo-*

dobara

rað-g p. v., meanings corresponding to the trs.: *sud dobarajana*; *sudko dobarajana*; *lija dobaraakana*; *siyura kami dobarajana*, *litileka landakan ota gamasatārajana*; *ora baile dobarajana*; *hitale dobaraiana*, *dudūmulko jomeabakeda*.

do-n-obara, *do-n-obarað*, *do-n-obarað* vrb. n., (1) the extent to which loans at 100 per cent are given: *rīrijomkenko donobarae dobarakedkoa*, *mið hofo raŋi kae pocokja*, of all those who took loans there is not one to whom he did not impose 100 per cent interest. (2) the manner of imposing such an interest: *Mongolkoa donobara tōrakangea*, *paromeako batir*, *latardo kako latarea*: the manner in which the Moguls take 100 per cent for their loans is well known, they may take somewhat more, but they never take less. (3) the extent to which it becomes necessary to do things twice over: *donobaraŋe dobarajana silen soben loēonko etā some sī hobagtana*.

dobara, *dobaraŋe*, *dobarate* adv., (1) doubly, in a double string, in two layers or folds: *ne daru saharte idilere dobaraŋe gononoa*, if this tree be taken to the town, it will sell at double its price. (2) at a hundred per cent: *dobarate aukedlea*, he has forced us to pay 100 per cent. (3) twice: *musiate bicār kā hasarjana*, *dobarate bicārjana*, the first day of judgment no order was issued, the case took two days; *dobarate gonon omjana*, the price has been paid twice. (4) added to

dobarq

the nls. *bar*, *api*, etc., doubly, trebly. etc., in a double, treble, etc., string, layer or fold: *apidobarage* paṭṭam.

dobaroge, *dobaragge*, *dōboraḍge* adv., twice: *dobaraggele* sīkeda.

dobarq Nag. p. v., see under *dobara*.

dōboraḍ var. of *dobara*, as prd. only.

docoḍ Has. *duci* Nag. (Sad. *daru*; Or. *dhundā*) Cfr. *domcoroḍ*, *dōncoroḍ*, *dondoroḍ*, I. subst., a crest of feathers or hair, a curled forelock, in cntrd. to *dali*, a fleshy crest; v.g., of a cock, and *dacol*, the tuft of hair falling from between the ears of a horse on to its forehead: *dugūruputamaḥ docoḍ mena*, the hoopoe has a crest of feathers; *docoḍle lataḥgiṛitama*, *kinakorolekam bōbarajada*.

II. trs., to cut the hair keeping a forelock: *ciamentepe docoḍkia?* *lataḥgiṛikire kaci baijana*.

II. intrs., to allow one's hair to be cut so as to keep a forelock: *docoḍ-kedhe*.

docoḍ-en, *duci-n* rflx. v., same meaning as intrs.: *alom docodena*, *soben lataḥgiṛinme*.

do-p-ocoḍ rep. v., to cut each other's hair so as to leave a forelock: *kalarā dōp-ocoḍā*; *sobenlarā lataḥcabana*.

docoḍ-ḥ p. v., (1) to have a crest: *kinakoroko docoḍā*, *bulbuls* have a crest. (2) to grow a forelock: *skūleḥ taramara honko docodakana*.

dōn-ocoḍ vrb. n., (1) the size of a crest or forelock: *miad̄ eṛagasim*

doḍkolopor

donocode *docodakana soben outara*, *ūḥko tingucabaakana*, there is a hen with such a crest that all the feathers on the top of its head stand upright; ne hon *donocoḍko docoḍkia*, *jāege lelliḥiko landaaitana*, they left this boy such a forelock that who-soever sees him laughs at him. (2) a forelock: *misa donocoḍdole lataḥkia*, *oṛḍjāe docodea*.

docoḍ-bḥ adj., with a crested head, with a forelock: *miad̄ docoḍbḥ cēṛēle goḍakāia*, *nutumdo kale ituana*. Also used as a nickname: *he docoḍbḥ!*

dodaḍ (H. *dodnā*, to deny) syn. of *ḥento*.

dodaṛl-daru Nag. syn. of *bakar-kuriḍdaru* Has.

doḍkolopor I. abs. n., the habit of nervous fear which causes one to hurry along the road and look uneasily to right and left: *ne kuṛire doḍkolopor mena*.

II. adj., subject to this nervous fear: *doḍkolopor buṛia oilekate ne bire paromla eskarge?* Also used as adj. noun: *doḍkoloparko rabantareo birhora balbaltanteko paromea oṛḍ inku aḍarria ci taḍomria*, *jomria ci lengaria menlekako aridbaraea*.

III. trs. caus., to excite such fear: *kula ne birre menāia mente miad̄ hoṛo doḍkoloporkiṇa*.

IV. intrs., (1) prsl., to have the habit of such fear: *doḍkoloportanaa*. (2) imprsl., to feel such a fear: *doḍkoloporjadmea ci?* (3) used sometimes instead of *liarlorop*, to hurry with a heart full of grief.

doḍkolopor-en rflx. v., to give ac-

dodogo-daru

dodraŋ

usually way to such fear : purage alom *dodkoloporena* ammentegedo kae cābakaia, do not be so frightened, it is not for thee in particular that (the tiger) has opened its mouth, i.e., thou art not in greater danger than we are.

dodkoloporge, *dodkoloportan* adv., with the kind of fear described : *dodkoloportan* birhorae paromjana.

dodogo-daru sbst., a tree so called.

dodoka-daru sbst., a middle-sized forest tree so called ; it is a good timber.

dodon (Or. *tundnā*) trs., to pour off the water from the boiling rice.

dodon Nag. frequentative of *don*, to jump.

dodōro I. sbst., holes in a leaf, basket or other receptacle : ne *ṭun-kira* *dodōroko* orea tepeḍrikataipe.

II. adj., of a receptacle of some kind, with several holes : *dodōro* *ṭunaki*re baba alom dōea. Also used as adj. noun : nekan *dodōro* kaina namtana.

III. trs. caus., to cause to get holes : haiarere baria *ṭunakile* *dodōrokeḍa*.

IV. intrs., to get holes : ne *ṭunaki* *dodōrotana*.

dodōro-ḡ p. v., to get holes : ne *ṭunaki* *dodōroḡtana*.

dodōroange, *dodōroge* adv., with *lelḡ*, with holes in it.

dodōro, *ḡodōro*, *ḡorōro* Has. *ḡarāra*, *ḡarāri* Nag. (Sad. *dodōro* ; Or. *dhodho* ; H. *dhondhā*) syn. of *hogo-hogo*, *hodoḡodo* I. sbst., corpulence, a long and broad belly : siṭiare puragee *dodōrolena*, māṛimāṛite inia *dodōro* banogotana.

II. adj., with a long and broad

belly : *dodōro* lāi, *dodōro* Samu. Also used as adj. noun and nickname : he *dodōro* ! he *dodōro* lāi !

dodōro-n rfx. v., to cause one's own corpulence : Baṅgaliko gotom jomteko *dodōrontana*.

dodōro-ḡ p. v., to become corpulent : buṛiako māṛimāṛite lāiko *dodōroo* ; inia lāi gotomte *dodōrojana* ; sukuri *dodōrojana*.

III. adv., with the afxs. *ange*, *ge*, modifying *lāiḡ*, to become corpulent.

dodraŋ, *dodraŋ-duḡriŋ*, *doraŋ-dariŋ* (Or. *thōthā*, entirely naked) impolite and indecent term, I. adj., of women, naked or clothed in tatters : nī okoren *dodraŋ* buṛia ? Also used as adj. noun and nickname : he *dodraŋ* !

II. trs., to dress a little girl in tatters or not to dress her at all : ne hon ceca liḡateko *dodraŋtaia*, akodo buginbuginaṭeko liḡanjana.

III. intrs., (1) to remain naked or dress in a torn waistcloth : enaṇātee *dodraŋakada*. (2) in scoldings, applied even to men and to decently dressed women, to remain idle : kamite senḡme, neṭakorege enaṇātem *doraŋdurinḡbarajada*.

dodraŋ-en rfx. v., same meaning as intrs., also in scoldings : hoḡo talaree *doraŋdurinḡbarantana*, giuu kā giujāia ; kamido oḡare padanparaḡakana, piṭitee *dodraŋenjana*.

dodraŋ-ḡ, *dodraŋduḡrinḡ-ḡ*, *doraŋdurinḡ-ḡ* p. v., (1) of women, to be naked or dressed in a torn waistcloth : maḡaṇaliḡae *dodraŋakana*. (2) of little girls, to become naked :

honko duṛumakanre purasako *doḍraṇa*, enado aṣtege maṣanara lija ranaoa.

doḍranḡe, *doḍranḡge*, and the two jingles with the afix. *ge*, *ḡge*, *tan*, *tange*, adv., nakedly or with torn waistcloth: *doḍranḡee* senbaraḡada; *doraḡdurinḡtane* lelḡtana.

N. B. This word and its jingles may take the adverbial afix. *au* and *idi*, in the intrs. and reflex. v., when they mean: to come on, or go away, naked or with a torn waistcloth: *okotee doraḡdurinḡidikedā*?

doḍraṇ-duḍriṇ, *doraṇ-duriṇ* jingles of *doḍraṇ*.

doḡ, *doḡ-miru*, *doḡ-rupu*, *sakam-doḡ* syn. of *ṭūḡḡ*, *sakamrupu*, *sakamkeadḡ*, subst., *Palacornis cyanocephalus*, the smallest of the three green parrots. Its call is *ṭāḡṭūḡ*. Note the proverb used when guilt is put at the wrong door: *Doḡre ṭonoṭa*, *Kokorre konoṭa* (in Has. *konoṭaḡ*), the parroquet has torn off the rice ear, it is the owlet which gets the scolding.

doḡs Nag. var. of *dea* Has.

doḡ-doḡo subst., a small green bird called 'hunter's devil' by the English.

doḡḡ var. of *deḡ*.

dogla, *dogḡla* (Sad., H. *doghlā*, properly P. *dāḡḡu*!) impolite word, I. abs. n., the state of being outcast or hybrid: *dogla* begar kandate *kā* parciaoa; *kerakaji doglare* hisaboa, the dialect of the Mundari speaking Oraons is not a pure language.

II. adj., hybrid, mongrel, of mixed blood, half-bred, half-caste, outcast: *dogla* hon, *dogla* sim, *dogla* saḡoḡ,

a Eurasian; *dogla* padri, a priest with a wife or concubine; *dogla* girjaos sentana oḡḡ bonḡaoos calaḡḡjada; *dogla* kaji, a mixed language.

III. trs., (1) to infect others with one's own loss of caste: *baraḡkoḡ mandīḡ jomlā*, *nādo goṭa hatuḡ doglajaḡkoḡ*. (2) with *kaji* as d. o., (a) to say now this, then that: *kaji alom doglaea*, *oko hulan nendaṛa monḡ menā*, *ena kajipokḡtoeme*; *kajiḡ doglakeḡlea*. (b) to mix two languages in one's speech: *kaji alom doglaea*, *kabrate alom jagara*.

dogla-n reflex. v., (1) to infect oneself with loss of caste: *miḡ hoḡoṭe goṭa hatuko dogḡlantana*. (2) to mix up two religions: *en haturen kristanko doglanjana*. (3) of a priest, to take a wife or concubine: *miḡ padri doglanjana*.

dogla-o p.v., to become a mongrel or half-caste: *miḡ saḡoḡ Uraṇ kuḡiḡ dḡakāia*, *honkodo dogḡlaoa*. (2) to become outcast: *miḡ hoḡo baraḡmandīḡ jomlā*, *māḡimāḡite goṭa hatule doglaḡtana*. (3) of speech, to be full of contradictions: *kaji doglajana*, *enamente nenda kale mundikedā*. (4) of a language, to be spoiled by the admixture of another language: *dikukaji hoḡote doglaoa*, *hoḡokaji dikute doglaoa*. (5) to become a bad priest: *miḡ padri kuḡi dḡkiciḡ doglajana*.

donogla vib. n., (1) the extent to which two languages are mixed: *ne hoḡo jagartanre donoglae doglaea*, *barabarite hoḡo aḡ dikui jagara*. (2) the extent to which loss of caste spreads: *Siṭṭidire miḡ hoḡo perāḡḡ*

dohai

dola

lena, inige *donoglae* doglakedkoa, goṭa ṭolae cabautertadkoa. (3) the fact of becoming outcast: nekan *donogla* netanetakore ciulaḍ kā aḷumakan taḷkena.

doglage adv., modifying *kaji*, mixing up things, with contradictions: *doglagee* kajikeda, oko hulaṇ sen lagatina kā mundaṭana.

dohai (H. *dohāi*, *duhāi*, crying out for justice, entreaty) is a form of prayer occurring in incantations of non-Mundari origin: Mahadeo *dohai*! Sirmare Siabonga! Have pity, O Mahadeo! Singbonga who art in heaven!

doho Nag. var. of *dō* Has.

dō-jem trs., to put by for one's own use.

dokan (P. *dukān*) I. sbst., a shop: *dokānre* namoa, it is to be found in the shops.

II. trs., to keep a shop, to offer smth. for sale. It generally stands in the pf. ts.: *cunāgii dokānakada*.

dokān-q p.v., to be offered for sale: *caṭli dokānakana*.

dō-n-okān vrb. n., the extent to which wares are put up for sale: *donōkānko dokānkeda*, barabarite kā akirinjana, they offered so much for sale that there were buyers only for half.

dokha (Sad.; from H. *dukh*) adj., presaging bad news, of bad omen: *dokha* biṇ, syn. of *boṇḡabin*, a kind of snake which was never seen before, v.g., a snake crested like a cock, *simleka dāḷiakanī*, a horned snake, *marcileka dirinakanī*, or an unusual form, a *lusus naturae*, of some known kind of snake: miad

dokha biṇle namliṇ, en hulanṭaṭe aṇṇa jī ṭaakangea ale hagiṇe jāele gojoa mente, we met a snake of bad omen, since that day I am full of anxiety fearing that someone will die in my family; *dokha* hai, an unknown kind of fish, or a *lusus naturae*; *dokha* jarom, a fowl's egg without shell. These spell bad news if they are not at once hurled over the roof.

dokha Nag. I. sbst., a great loss caused by smb. not keeping his word: maraṇ *dokhale* namkeda, maraṇ *dokkarele* ṭojana.

II. adj., (1) with *hoṇo*, a man who does not keep his word: *dokha* hoṇolḡin kārbārkena purā paṣṣe bedakiṇa. (2) with *kaji*, word or promise which is not kept.

III. trs., to disappoint, to deceive smb. by not keeping one's word: kajitee *dokhakedlea*.

dokha-n rflx.v., to expose oneself to disappointment: nī janaḍren hoṣṇo hoṇoge, iniṇ kajite alope *dokhana*, he is a liar, do not rely on what he says.

dokha-q p.v., to be disappointed by smb.: okoṇṇa kajitepe *dokha-jana*? Who did not keep his word to you?

dokol var. of *dakal*, *dakol*.

dokol var. of *dakhal*.

dokōṛa, **dokṛa** (H. *dukṛā*, the fourth part of a pice) sbst., a small copper coin, worth half a pice.

dol! Kera and sometimes Nag. var. of *dola*!

dola! (Or. *derā*) interjection, come let us go together, go along and I

shall follow. Constructed like *dulu*!

dola-duli (H. *dol-dol*, roving, perambulating; Or. *dolo dolo*, oscillating) intrs., to see-saw: *dola-dulitanakiq*.

dol-bandar sbst., a mortgage in which the debt is cancelled at the end of the period of mortgage. Constructed like *bandar*.

dolma Nag. *doma* syn. of *loncha* Nag. sbst., a large piece of raw meat.

doloē-doloē var. of *dhalodhalod*.

Dolrai sbst., name of a sept of the Mundas. See *kili*.

doma var. of *dolma*.

dombolleka, domborleka adv., syn. of *dimbal-domboltan*.

dombollekan, domborlekan adj., syn. of *dimbal-dombel*.

domcorod, doncorod, dendorcoq syn. of *docod* but used moreover as follows: I. adj., with *bed*, a high turban. Also used as adj. noun of men with a high turban: *cikan domcorodko hijutana?*

II. intrs., of the hoopoe, to expand its crest: *duguraputam dubree domcorodea*, when it alights the hoopoe expands its crest.

domcorod-en rflx. v., same meaning.

III. adv., with *bedq*, to wear a high turban: *domcorode bedakana*.

domok var. of *dhomok*.

dempa, tompa, jompa, jumpa sbst., a cluster of flowers or fruits: *miad dempa anime*.

dempa-q p. v., to grow in a cluster: *miad coparege dempaakana*, they are clustered on one peduncle.

dempadempa, tompatempa, jompa-

jompa, jumpajumpa, timpatumpa adv., in clusters, in cbrd. to *jurambage, jumbulijumbuli*, used only of fruit: *ne daru dempadempa bakana, joakana*.

don trs., (1) to lift up and take away from, v. g., a cooking pot from the fire: *mandi dondan*. (2) to help smb. to take a burden from the head, or to put it on to the head: *donmeaiq*. (3) to take the lice out of smb.'s hair: *ne hon donime, ne hon sikuko donime, ne hona sikuko donkem*. N. B. In Nag. they do not use *don* in this last meaning, they say *dard*.

don-en rflx. v., to put a burden on one's head, or take it off: *niminda hambal sahan eskartegee donenjana*. **don-p-on** ropr. v., to sit one behind the others in a row, searching each other's hair for lice: *baba tabitare buriako sikuko donontana*.

don-q p. v., meanings corresponding to the trs.: *mandi donjana; san donlena; sune donlena; sikuko donlena; sikukob donlena*.

don-on vrb. n., the extent to which a head is searched for lice: *ne hon dononko donkia, miad jaked na bore siku kae sarejana*.

don Nag. syn. of *kuril*, I. trs., to leap over, to jump across: *ne huan doneme*.

II. intrs., to leap, to jump: *sukuteko dondana*, they leap for joy.

don-q p. v., to be crossed by a jump: *ne huan donoa ci ka donoa?* Can this pit be cleared or not with a jump?

do-n-on vrb. n., the extent of jump-

dōn

dopall

ing: *donone* donkeda, kaṭikano cupadre kae ṭonjana, he jumped so high over the scrub that he did not touch it even lightly.

dōn vrb. of *dhān*.

donanḍusj syn. of *doṛodóso*.

don-aṣāgu intrs., and *don-aṣāgu-n* rfix. v., to jump down.

donda syn. of *ṭeṭeṇga*, sbst., *Calotes versicolor*, the Blood-Sucker or Garden-Lizard.

donda adj., of bullocks, long-necked: *donda* haṣa haraupe. Also used as adj. noun: *donda* haraupe.

dondo trs., to put up one's hand or some object at arms' length; to brandish a weapon; to raise a weapon as if ready to strike: *okoeokoe ne kajirepe hejada, tī dondoepe*, those who agree with this, let them put up their hand; *amaṣ kitabḍ dondotam; samage dandam dondo-aṣṭana, kairā boroamtana*, it is useless to threaten me with thy stick, I do not fear thee.

dondo-q p. v., to be raised at arms' length, to be brandished: *tī dondoq-ka okoeokoe sukutanredo ne kaji; hake dondoakana*.

do-n-onḍo vrb. n., the extent to which smth. is put up or brandished: *miadḍ dandḍ donondoe dondolḍ, mutule turubuterlḍ* he brandished a stick so high that it touched the ridge beam.

dondo-idi trs., to carry away in one's hands with raised arms.

dondo-parom trs., to raise at arms' length and carry across: *gomkeḍ baṣikal dondoparomtam*, carry the master's bicycle across (the river).

dondercoḍ var. of *domcoroḍ*, but used also intrsly. of animals which have neither crest nor raised tuft of hair, in the meaning of: to raise the head and stretch the neck to its full length: *sadom dondor-codlḍ*.

dōn-kurji var. of *dhānkhurji*.

don-parom trs., to jump over smth.: *ne lōrem donparomea ci?*

dongob-dongob, dongobken, dongobleka see under *dagadaga*.

dongo-dongo see under *dagadaga*.

dongol Ho sbst., the court of law.

dongor Ho syn. of *seṇgel*, sbst., fire.

dongor-dongor, dongorken, dongorleka see under *dagadaga*.

dongul var. of *dingḍ*.

dopa (Sad. *dope*; A. *daf'a*) syn. of *dua, duar, sa*, afix. to nls., so or so many times.

dopa-dopa trs. caus., to send or cause to go one shortly after the other or in successive groups: *paltankoko dopadopakēḍkoa*.

dopadopa-n rfix. v., to come or go one after the other or in successive groups: *rāṣigoratḍ urikḍ dopadopan-tana*.

dopadopa, dopakadopa adv., one after the other or in successive groups: *pukako dopadopako hijutana*, the locusts come in successive clouds.

dopa-ka-dopa adv., var. of *dopa-dopa*.

dopall, opall (H. *tarpārānā*) I. trs., of a strong wind, to carry off things: *maran hoḍo hijulena, goṭa saṣamirḍ saṣṛil dopalikeda*.

dopaŕ

II. intrs., to fly about in the wind : sakam *dopalitana* ; ama caëla sakam-leka *dopaliĵana*, thy love of pleasure has gone like the leaves fluttering in the wind.

dopali-n rflx. v., of large birds, to fly about unsteadily, shiftingly, erratically, madly : balu ŕaŕ ŕotebotoliree *opalina*, if one shoots an arrow at a blue jay, the bird flies about madly ; kuŕidko papadatanreko *dopalina*, when kites fight, they fly round each other with sudden dashes and plunges.

dopa'i-q p. v, (1) of leaves, to be carried about by the wind : sakam *opaliqtana*. (2) of large birds, to be hindered in their flight in stormy weather, to fly aslant, to flutter and flounder : daromda kuŕidko uiŕda-hoëoteko *dopalioa*.

dopaŕ Nag. (Sad.) syn. of *poë* Has. I. sbst., a flaw, a physical defect : kale lelliĵape mentage ; taë-omto har kudlam, har datromleka *dopaŕ* apea orare uruŕredo, ena ale kale ituana, you might one day say we did not look at her (the bride) properly. If, later on, a physical defect appears in her (whilst she lives) in your house, just as a hoe or sickle gets worn out, this of course we cannot foresee, i.e., we do of course not know whether she may not develop a physical defect afterwards, but she has none now.

II. adj., flawed, with a physical defect : *dopaŕ* hakete sahan paŕa-tania taikena, ŕoŕuĵarĵana, I was splitting firewood with a flawed axe, it broke in two.

dopol-dopol

III. trs., to cause a flaw in smth. : ne saboro diri ŕaritanreko *dopaŕkeda*, in raising a stone they have produced a flaw in the crowbar.

dopaŕ-en rflx. v., to hurt, without fracture, a limb of one's body, so that there appears, at least temporarily, a physical defect : donenŕe kaŕae *dopaŕenĵana*.

dopaŕ-q p. v., to get a flaw or a physical defect : ne kuŕi cilekate *dopaŕnana* ?

dopol intrs., to fly in the wind, to flutter or flap in the wind, as a banner.

dopol-dopol (Sad.) I. sbst., heavy beating of the heart : kuŕamŕa *dopoldopol* menagea.

II. intrs., prsl. and imprsl., of the heart, to beat strongly : nirlagaa-kanae, inia kuŕam *dopoldopolitana* ; kuŕam *dopoldopolĵina*. In poetry it is used as parallel of *liŕiŕliŕiŕ* :

Koŕa Kulipiri duma saŕido, ĵige liŕiŕliŕiba ;

Rongo Digiri nagra saŕido, kuŕam *dopoldopola*.

Hiatiŕge sanaina : ĵige liŕiŕliŕiba ;
Cakatiŕge monina : kuŕam *dopol-dopola*.

—Amare hiatiŕdo dirileka aŕalejan ;
Amare cakatiŕdo sakameleka kuŕajan.

Mide aŕal bare aŕal dirileka aŕalejan ;

Mide kuŕa bare kuŕa sakameleka kuŕajan.

In Kota and Kulipiri the *duma* drum resounds (calling us to pleasure), but my soul is in anguish ; They beat the *nagra* drum in Rongo

and Digri, but my heart beats violently. I wish to grieve: my soul is in anguish; I want to mourn my heart beats violently.

—In thy soul grief is heaped up like layers of stones. In thy heart there is sorrow upon sorrow as there are leaves upon leaves in a bundle. Thy griefs are as numerous as the stones in one layer, in two layers. Thy sorrows are as many as the leaves in one bundle, in two bundles. *dopoldopol-q* p. v., same as intrs.: *kuŋam dopoldopolqtana*.

dopoldopoltan, *dopolkendopolken*, *dopolleka* adv., modifying *ek'a*, of a horse with a long tail, to sway it right and left: *sadom dopolieka caqlome eklajada*.

dopolkendopo'ken is used adjectively in poetry of a horse with a long tail flapping to right and left:

Dopolkendopolken sadom tolakana

Bijirke..balanaken paiki neōrāakan.

The horse which waves its long tail has been tied. The glittering *paiki* dancer is bound up (with tinsel ornaments).

dopo'kendopolken adv., of the heart, beating heavily: *dopo'kendopolken kuŋam rikaqtana*.

dopollekan adj., of a horse, with a long tail: *dopollekan sadomko tolakaja*.

doponagui var. of *dipinaga*.

dora, dorahi Nag. (Sk. *droh*, malice; Sad. *dorahi*) I. abs. n., (1) s. n. of *centa*, envy, jealousy: *ne hoŋore sasige dora mena*. (2) spite, enmity: *nikiaŋ dora mena*; *iniŋ Bandolo dora mena*, there

exists enmity between him and Bando.

II. adj., with *hoŋo*, of a jealous or envious disposition. Also used as adj. noun: *nekan dorahikolq alope jamabarana*. (2) with *kaji*, originating in envy.

III. trs., (1) to envy smb. (2) to be actuated by envy in one's behaviour towards smb: *dorakedleae*, he treated us like this through envy. (3) to be at loggerheads with smb.: *eikanamentee dorajajina*?

IV. intrs., (1) prsl., with *lq*, to be at loggerheads with smb.: *eikanamente aialqe doratana*? (2) imprsl., to feel jealous of smb.: *dorajajia*.

dora-q, dorahi-q p. v., (1) to become of a jealous disposition: *ne hoŋo beŋekane dorajana*. (2) to be envied or hated. This meaning must be clear from the context.

do-n-ora vrb. n., (1) the extent of envy: *donorae dorajadlea*, *ale beŋeŋtea miado kaŋ nelsahatinajada*, he envies us so much that he cannot bear to see anything which is good for us. (2) the extent of spite: *donorae dorakedlea*, *alelq cunata-mākŋ ra'i kaŋatana*, he is so spiteful that he even refuses to chew tobacco with us.

dōra var of *dobara*, but not used in connection with loans. The trs. is *dōra* or *dōraō*.

dora-biŋ (Or. *dorha*) syn. of *sakombiŋ*, sbst., a broad-tailed water-snake, 5-6 feet long, with broad white rings encircling its body, in etid. to *dokha dorabiŋ*, Bunga-

dorahi

rus fasciatus. It is to some extent dangerous to embankments of tanks and bunds on account of the holes it digs into them: *dorabin* maruakanre pusilekac raca, moere bisi banot, eadlomre mena, tuturac, when the water-snake is full-grown it mews like a cat; it has no poison in the mouth but in the tail, it stings. In *ekagiduku*, pains on one side of chest and loins, they use as remedy the ground bones of a decomposed *dora* snake together with the earth in which it has decomposed. This is rubbed on the painful parts. A drink also is prepared with it.

dorahi var. of *dora*.

dorata IIas var. of *derata*.

dorata var. of *derata*.

dorata du'ia var. of *derata*.

dorbār (P. *darbār*, hall of assembly) I. subst., a panchayat: *jā koṛa aṛa kuṛa jūṭa cip'ree jom re, inia kaji dorbārre ka gon naoa*, if a married man eat out of the brass dish out of which his wife has eaten, and it has not first been scrubbed, then his words will remain without avail in the panchayat (so it is superstitiously believed), or as they say in Nag. *inia mo'a dorbārre uriaḍoa*, his tongue will not be glib in the panchayat.

II. intrs., to hold a panchayat: *dorbārṭanako, dorbārkenako*.

dorbār-ḡ p. v., used impr-ly., of a panchayat, to be held: *cimtarā dorbāroa*?

dorea (P. *daryā*, sea; Sad. *darw*) occurs only in *bajan* songs.

doroḡ-doroḡ

subst., a great lake, a sea.

dorga, dorōga var. of *daroga*.

dorma IIo (H. *darmāhā*, monthly wages) syn. of *talah*, *toloh*, I. subst., pay, wages.

II. trs., to give so much as wages to smb.: *ciminatako dormakeḡma*?

doro Nag (Or. *duro*, nursery word for lulling to sleep) used by little children instead of *durum*, to sleep.

doroḡ (Sk. *dravya*, wealth) I. subst., money: *maṇaro jānjetan doroḡ banoa*, I have brought no money with me, ltly. in my waist. Note the proverb: *doroḡrege dorbār*, when there is money one can make a lawsuit, i.e., nothing can be done without money.

II. intrs., to acquire money, to make money: *kūḡko doroḡakada*. *doroḡ-ḡ* p. v., imprsl., of money, to be acquired: *urī kirinaṛa monē-akala doroḡge kū doroḡṭanaiṛ cācarḡ*? I want to buy a bullock but money comes not at hand, what then can I do?

doroban adj. possessing money: *kūḡko dorobana*.

dorobār subst., poetical form of *dorbār*:

Rancikūcarire basi mandige.

Duranda doroḡbārre berele lulunage.

Those who go to the law court at Ranchi have no time to cook food, they have to eat stale rice. Those who go to the Duranda panchayat cannot find wherewith to prepare a stew and must content themselves with mere salt.

doroḡ-doroḡ, ṭoroḡ-ṭoroḡ (Sad.,

dorodôs

dorod-porod

doroporo) I. subst., the sound of a cracked stick : *soŭa koŭlere dorod-dorod aïumori, purage cima dorod-porodakana*.

II. adj., with *soŭa, danda*, cracked, split : *dorod-dorod dandae sabakada*. *Dorodporod* also is used in this meaning.

III. intrs., to cause this sound : *miaŭ dorodporod soŭa sabakadeci* *dorod-dorodjada*.

dorod-dorod-g p. v., used imprsly., of this sound, to be produced : *ne soŭa koŭlere dorod-dorodloa*.

IV. adv., with or without the affs. *ge* or *tan*, modifying *sari*.

dorodôs, dorodôso, dorodôs Has. syn. of *ha*, I. adj., cf embankments, broken through : *dorodôs ari, dorodôs loëora*. Also used as adj. noun : *dorodôsko cimara bairuaroa* ?

II. trs., of water, to break through an embankment : *marara bari goŭa sokorara arikoe dorodôsakada*.

III. intrs., to be broken through (eqvlt. to the adj.) or to get broken through : *hanë ! soben ariko dorodôstana*.

dorodôs-g p. v., of an embankment, to be broken through : *banda dorodôsojana*, the weir is broken through.

IV. adv., with or without the affs. *ge* or *tan* : *marara bari soben ari dorodôstane rikakeda*, a great flood has broken through all the rice field ridges

dorod-porod doroporo Has. Nag. **dorod-ropod** Nag. (Or. *dorroporo* mediocre, indifferent) Cfr. *ropodropod*, I. abs. n., (1) cracked or otherwise

weakened condition of wood which makes it liable to break : *ne darure dorodporod mena*. (2) weakness of impaired health : *hasulena enara dorodporod menagea*.

II. adj. : *dorodporod daru*, cracked or weakened wood ; *dorodporod hoŭo*, a weakened man ; *dorodporod ji*, weak health ; *enimtado sarmi doroporoŭe taïkena, bairurakedale*, at that time the wood of the roof was shaky, we repaired it ; *nakan dorodporod sagarire cinara ladia* ? What on earth can I load on such a rickety cart ? Also used as adj. noun : *ne dorodporod alope darnaëa, bugina namepe ; dorodporodko naminara hambal kami alope acukoa*.

III. trs. caus., to render weak or shaky : *ne daru hutiko dorodporodkeda* ; the boring insects have weakened this timber ; *percakangee taïkena, hasuge dorodporodkia*.

IV. intrs., (1) prsl, of wood, to be weak, shaky : *ne daru sarate ad huti jomte dorodporodjana*, this wood is shaky on account of cracks and of galleries made by boring insects. (2) imprsl., to feel weak : *dorodporodjaïña* (or *ji dorodporodjaïña*), enamente kami kaïnatana, I feel weak, that is why I refuse to work. *dorodporod-en* rlx. v., to sham weakness : *bugido bugi ji hoŭoge, kami alokako acuinaka mentee dorodporodentana*, he is surely in good health, he shams weakness in order not to be asked to do any work.

dorodporod-g p. v., to get weak and shaky : *ne daru sarate ad huti jomte dorodporodgtana ; uruiteko dorod-*

dorođ-ropođ

porodoa, people get weak and broken down by fever.

V. adv., with or without the afxs. *ange, ge, tan, tange*, modifying *ařkar, ařkaro, lelq*: *sagări dorođ-porođtan lelqtana*.

dorođ-ropođ var. of *dorođporođ*.

dorođ-bagelo p. v., to smell the stench of human excrements suddenly and only for a moment: *kaëomte hoëoaderlale dorođbagellena*, suddenly the wind blew the stench of excrements into the house and we smelt it.

dorođ-dorođ (Sad.; deformation of H. *durgandh*, stench?) I. sbst., the stench of human excrements: *mëterko iko harjada, dorođdorođ netař jaked tçbatana*.

II. adj., (1) with *soan*, same meaning. (2) with *i*, stinking excrements. Also used as adj. noun: *ne dorođ-dorođ hasate tãrtopatape*, cover up with hoofuls of earth these stinking excrements.

III. trs. caus., to cause people to smell this stench: *mëter horate i harjadre hora atomren soben hořokoe dorođ-dorođkedkoa*.

IV. intrs., (1) prsl., of excrements, to stink: *i dorođdorođtana*. (2) imprsl., to smell the stench of excrements: *dorođdorođjařna, netaře kaina duba*.

dorođdorođ-q p. v., to be pervaded with the stench of excrements: *racare i mena, hoëoaderjadae, gořa ora dorođdorođtana*, there are excrements in the courtyard, the wind blows the stench into the house, it is filled with it.

doro-siřa

V. adv., with or without the afxs. *ange, ge, tan, tange*, also *dorođleka*, modifying *soan*, to stink of excrements: *dorođleka soantana*.

dorođkendorođken adv., same meaning but intermittently, the stench being wafted by the wind: *dorođkendorođken soanjařna*.

dorođken adv., same meaning, but for one moment only: *dorođken soanliřa*.

dorođ-dorođ syn. of *deorqdeorq*, I. sbst., (1) the act of flies flying round and round smb. or smth.: *rokoko dorođdorođ lelte mundiq-tana en ciř soantanamente*. It differs from *đuařđuař, rařrařrař* in as much as these two jingles denote only a quick movement whereas *derođdorođ, deorqdeorq* may be either quick or slow. (2) the flies which fly around one: *dorođ-dorođko patãrate řapagirikom*.

II. trs., of flies, to fly round and round smb. or smth.: *rokoko dorođ-dorođliřa*.

III. intrs., same meaning: *rokoko dorođdorođtana*.

dorođdorođ-en rflx. v., same meaning: *rokoko dorođdorođentana enamente patãratee řapajařkoa*.

dorođdorođ-q p. v., to be annoyed by flies flying round and round one: *puřkikoter dorođdorođjancira uřu-pořomenjana*.

dorođdorođtan, dorođleka adv.: *dorođdorođtan rokoko otorařařliřa* the flies followed him about, turning round and round him.

doro-poro var. of *dorođporođ*.

doro-siřa syn. of *rocođtasad*,

dorōson

rahrohpuru, s's's., *Tridax procumbens*, Linn.; Compositae,—a weak, brittle, straggling, perennial herb with opposite, pinnati-ect leaves, and very long-peduncled, white-rayed flowers.

dorōson var. of *darsin*.

dorpon var. of *darpan*.

dorā 1^o Nag. syn. of *sid*, to snap, and *hulq*, to break *sutam dorāqeme*. Also fig., to break a contract.

dorāq-q p. v., to get snapped, to be broken, also in the fig. meaning: *abena kipirā dorāqka*, let your mutual oath (i.e., your marriage tie) be dissolved. In poetry it has the meaning of *hulago*, to be broken: *Tin dorāqjanre cināe jot mēa?* If thou break thy arm, who will take care of thee? *Bāirdoga perēlena, nākaṛi dorāq'eva*. The flood was full, the straw hook broke. Note the cpd. *hardorāq*, to become threadbare: *hardorāqakan lija ocaḍo kī cecaakana, mendo sutam gaḍakana*.

2^o Has. syn. of *ha*, I. adj., with *banda* or *ari*, breached: *dorāq bandarā dā anjēcabajana*, all the water has flown out from the breached bund. Also used as adj. noun: *dorāq dūperēmente miāḍ merom madaṭirebu lagaḍea*, we will slaughter a goat for those who will help us in repairing the breach.

II. trs., of water, to break through an embankment, in contrd. to *paṛkā-paturu* Has. and *kadarkān* Nag. which are used also when the breach is brought about by other causes, v. g., rat or snake holes, or when the embankment is wilfully spoiled:

dore

tisina dā apia bandakoe dorāqkeda.

III. intrs., to be breached: *banda dorāqtana*.

dorāq-q p. v., of an embankment, to get broken through by the water: *honderā marā date alēā banda dorāqjana*.

do-n-orāq vrb. n., (1) the extent to which water has broken through dams: *donorāqe dorāqkeda, musīa-tege apia banda senqjana*. (2) the breach which has been made: *han sirmarā donorāqdo ne sirmale dūperēkeda*, this year we repaired the embankment which was broken through a few years ago.

dore I. subst., the ritual consultation of the husked rice-grains as described under *dorenām*: *okoḍā dorete bonaga picalena?*

II. trs., with *caḷlijaṇ* as d. o., to consult ritually the husked rice-grains by means of the winnowing shovel process: *caḷlijaṇe doretana*.

III. intrs., to stagger from weakness, to walk with a swimming head, giddily, on account of weakness.

dore-q p. v., with *caḷlijaṇ* as sbj., of the ritual consultation of the husked rice-grains by the winnowing shovel process, to be performed: *caḷlijaṇ gapa doreqka*.

do-n-ore vrb. n., (1) the extent of the ritual consultation of rice-grains or the length of time taken in performing it: *donoree dorekeda, moḍ gantare enane hokakeda*, he took a whole hour over the consultation. (2) the act of consulting the rice-grains: *miṣa donorete bonaga kae picajana, apimā dorejana*, the spirit

dorea

was not discovered in one consultation, the consultation went on for three days.

doretanleka adv., with *sen*, same meaning as intrs. *doretanlekae* *senjada*.

dorea var. of *dhorea*.

doren trs., to do smth. which is useless, inopportune, or which will be a source of harm: *netare orape dorenkeda*, *kumureia namla: ora kape usuraeredo puragepe renagegoa*, it is regrettable that you have built the house on this spot, I have learnt in a dream that if you do not put the house elsewhere you will become very poor.

doren-en rflx. v., same meaning: *tisira kupulq senqdope dorenentana*, *horare aril nampeleka tōrotana*, it is a pity that you want to start on a visit to-day, it looks as if you were going to have hail on the way.

doren-q p. v., of smth. useless, inopportune or harmful, to be done: *ne kaji dorenjana*, *gomke puragee kadraōqtana*, what a pity that this has been said; the master is very angry.

doren, *dorenge*, *dorenre* adv., syn. of *ci garare*, regrettable, in vain: *ne hature rōg mena, dorenem hijuakana*, there is an epidemic in the village, it is a pity that thou hast come; *kupulqteko senakana, dorengem hijujana*, thou hast come in vain, they are absent on a visit.

dore-nam trs., of a *hatqdeōrā*, witch-finder who consults the husked rice grains by means of a winnow-

dore-nam

ing shovel (Pl. XV, 5), to find out the cause of a sickness, etc.: *najom-buriako dorenankia*, they have found out the witch by the *dorenem* process.

*The *hatqdeōrā* proceeds in this manner. He holds upright, with one hand at a corner, a winnowing shovel, the rounded part of which rests on the ground. The inner side faces him and contains a *guru-gudiri*, grinding stone. He first addresses Singbonga: "Sirmare Sinbonga, daibi Raja, toalekam t rtana, dailekam hasurtana, ne manohon, ne manogārā duku ommente okonj hoporakana inj amā portakte ne cañlijanā kudijanare hidnam dorenamoka. Singbonga who art in heaven, divine King, thou risest like milk and settest like curds, by thy power let it be found out in these rice grains, what spirit has approached this child of man to afflict it with sickness."

Then, with his free hand, he throws on the stone a few grains of raw, husked rice, and lifting up the winnowing shovel by the two corners, he holds it with his thumbs and forefingers so that it hangs freely in the air. He forthwith proceeds to put his questions like in the *hidnam* (see under this word). Before each question the winnowing shovel is lowered and, after rice has been thrown on the stone, raised again to see what is the answer to the question. A back and forward swaying of the winnowing shovel means an affirmative answer.

dorobhoso

dorenam-q p.v., to be revealed or found out in the consultation by *dorenam*.

dorenā-p-am 'repr. v., to find out each other in the consultation of the husked rice-grains by the *dorenām* process: *kumbūru hoře ađ najoman hoře dorenāpamjancikin eperanajana*, two men having found out each other in the consultation of the rice-grains, the one as a thief, the other as a wizard, they fell out.

dorobhoso, doroboso (Sad. *doroboso*) I. abs. n., (1) laziness. In this meaning it is syns. with *bon-dobondo*. (2) carelessness: *ne hoře doroboso purage mena*.

II. adj., (1) with *hoře*, a lazy or careless man. (2) with *ili*, tasteless rice-beer. (3) with *tamăku*, mild tobacco: *doroboso tamăkura cungi podsongea*. In the first meaning it is also used as adj. noun: *dorobosoko haėjanji daru alope larikakoa, sanjokoko bagraokere daru namrura maskila*, do not put a careless man to work with the adze on a piece of rare wood, if he were, to spoil it, it would be difficult to procure such another piece.

III. trs., to perform a work carelessly: *kami dorobosokeda, cabadoe cabala mendo jalekage*.

IV. intrs., used as eqvlt. of the adj.: *dorobosotanae*, he is (habitually) lazy or careless.

dorobhoso-n rflx. v., to indulge in laziness: *tisindoe dorobosonjana*.

dorobhoso-q p.v., (1) of people, to become habitually lazy or careless:

dorom

dorobosojanae. (2) of work, to be done carelessly: *kami dorobosojana; ol dorobosojana, nutumo ka parađ-dariqtana*.

dorobhosotan adv., modifying *kami, potom, ol, bai*, etc., carelessly.

dorodōs, dorodōso var. of *dorodōs*.

***dorom** Has. trs., to make a libation or offer a sacrifice of rice-beer: *iliko doromea, simmeromkodoko bon-gakoa*, for a sacrifice of rice-beer the word *dorom* is used, for the sacrifice of a fowl or goat the word *bonga*. Libations are made in the following circumstances. (1) They form part of any sacrifice and are then made in honour of Singbonga, the other spirits and the shades of the ancestors. (2) A sacrifice, of beer only, takes place in the *adin*, store-room, on the flower feast, the *mage* feast and the *sohorai* feast. This is offered to the ancestors only. The master of the house after his evening meal abstains from any food and drink, even water, and next morning after his bath he enters the store room with some rice-beer poured off from a *bānda*, small pitcher, into a brass bowl; he puts on the floor a row of *cađlompuru*, sacrificial leaf cups, in each of which he pours a few drops of the beer from an ordinary leafcup which he holds with both hands and which he has dipped in the bowl. At each *cađlompuru* he names one of the ancestors, and when he has finished he drinks off the rest. This beer is called *doromili* and the same name is given to the beer which was

left on the dregs in the *bānda*, and which being squeezed out is given to drink only to those who have not yet eaten or drunk anything. *Tapanili* is a more general term than *doromili* as it applies also to beer before it is sacrificed. The other pots of rice-beer which are generally prepared together with this *bānda* of sacrificial beer and which are drunk only when the sacrifice is over, do not contain *doromili*. (3) Pagans never start a drinking bout before the pahan or, in his absence, the master of the house has entered the store-room with a small pot and made libations there in honour of the spirits especially revered in that house and in honour of the ancestors, naming each in turn while he dips each time his fingers in the beer and drawing out a few drops, pours them on the ground. When he comes back from this ceremony the drinking begins. (4) The ordinary pagan is in the habit before eating his rice or drinking his beer, to lift his eyes to heaven in mute salutation to Singbonga and then to let drop from his fingers to the ground, in honour of his ancestors, a few grains taken from his plate or a few drops taken from his cup. The word *dorom* applies also to this libation and to the similar one which is made without previous salutation to Singbonga, whenever a man at his meal hears mentioned the name of one of his ancestors

or dead relatives : *doromtanae*, *doromkedae* ; *iliia doromkeda* ; *haram horoko doromakom*, make a libation to the ancestors.

dorom-q p.v. (1) of a libation, to be made : *doromjana*. (2) of beer, to be offered in sacrifice or made a libation of : *ili doromjana*.

doromq occurs in the cpd. *har-doromq*, p. v., of ploughshares and sickles, to be just so much worn that now they work smoothly ; to have lost the roughness proper to those implements when they are new.

dorongaō (Sad. *dorongae*) trs., in jokes, (1) to cut trees, etc., at a certain height above the ground : *opaoko dorongaōjada*. (2) to cut men or animals with an axe in the neck or throat : *dorongaōkiae*.

dorongaō-q p. v., to be cut at a certain height ; to be cut in the throat or neck with an axe : *lōtore namjanre onōoka cikate kae dorongaōa*, if a human sacrificer be caught in the act why should he not have his head cut off ?

dorōsaō, *dorōsaō* vars. of *dharāsaō*.

dōs, *dōso* (Sk. *dosh*) I. subst., a fault, an accusation : *gatico cetanre dōsin lagaōkeda*, I put a false accusation on the heads of my companions.

II. adj., with *kaji*, words which incriminate or calumniate people : *dōs kaji alom kajia*.

III. trs., (1) to accuse : *samageko dōsjāina*, they accuse me falsely. (2) to commit a fault : *cinae dōske-dape dandelia* ? What has he done,

Dosad

dosari

that you have fined him ?

do-p-ōs, do-p-ōso repr. v., to accuse each other : *cinaben dopōstana ? janaō abenre eperan aīumōtana, what do you reproach to each other ? One hears that you are always quarrelling.*

dōs-ō, dōsō-ō p. v., to become guilty : *mañadoira manajadma, kaji kam jojomredo amgem dōsooa, I forbid thee, surely ; if thou refusest to listen, the fault will be thine.*

do-n-ōs, do-n-ōso vrb. n., the extent or persistence of an accusation : *donōsoe dōskeḍkoa sobenko inia kajite kumbūṛugeko baiakana, he has accused them so often of stealing that they are now all regarded as thieves.*

dōsge adv., with *kaji*, incriminatingly, accusingly : *aleḍ cetanre dōsgee kajikeda.*

Dosad, Dusad (H. *dosād*) sbst., a low Hindu caste of scavengers, known only by name to the Mundas, though there are some Dosads at Ranchi. They are remarkable for the fact that by way of worship of their God Rahu, they run over live coals with which a ditch is filled. But the Mundas say that on the *hakanporoh* both in Khunti and Bandgaon, this feat is performed not by Dosads but by Bagatas.

dosāḍ var., of *dkasaḍ*.

dosar (Sad., H. *dusrā*) I. adj., different, of another kind : *enado dosargea, dosar hoṛo hijulena, another kind of man has come.* Also used as adj. noun : *janaḍ nekan kulaḥkogen lelakaḍkoa, dosarkodo*

kajite bāria aīumakada, I never saw any other kind of hare, but I know by hearsay that there are.

II. trs., to change, to do smth. otherwise than before : *holadok, hēkēla, isiado kajiko dosarkeda, yesterday they agreed, but to-day they speak otherwise.*

III. intrs., to change, to become different : *aīṇa mon dosartana, my opinion changes, I am changing my mind.*

dosar-en rfx. v., to change one's appearance : *enado palṭanlekae samporokena, nādoe dosarenjana..*

dosar-ō p. v., to be changed, to be said or done otherwise than before : *gipabu senoa mente hola kajilena, tisjado kaji dosarjana, moḍ pītre enaḍ senḍ hobaoa.*

dosar, dosarge adv., otherwise than before : *ciulaḍ kā jomakaḍ cīj tisinia jomakada, dosarinḍ aṭakarjada, I ate smth. new to-day, it gives me a sensation different from my former experiences ; dosargeṇa lellia, I saw him under a new aspect.*

dosari (Sad. *dusri*) I. adj., with *candḡ*, the next month but one.

II. trs., to fix a date for the next month but one : *balaraḍ nendale mulukeda, aṇandiradole dosariḍkeda.*

dosari-n rfx. v., to do smth. the next month but one : Ranchi senḍ doira dosarina.

dosari-gḡ p. v., of a date, to be fixed for the next month but one : *nenda dosarigoa oi mulugoa ?*

III. adv., next month but one : *ne candḡu kā, mulḡu kā, dosariḍ*

dosnað

du

bijume.

dosnað var. of *dhasað*.

dōso var. of *dōs*.

dosombað, dosōbað var. of *dhasað*.

dosōnað var. of *dhasað*.

dosōrað var. of *dhasað*.

dosōbað var. of *dhasað*.

dosrað var. of *dhasað*.

dosti Nag. (P. *dosti*; H) *subst.*, friendship. Occurs in the phrase *dosti joṛað*, syn. of *saia joṛað*.

dōtuka *trs.*, to put down smth. and then go away; to go, put smth. in its place and then come back; to interrupt one's work in order to put smth. in the place where it should be.

dōtukar-ə *p. v.*, to be put down by one who immediately goes away.

dōrō dōrō (Sad. *donodono*) syn. of *kandakondak, karkudaruru, kondokondo, koṭokoṭo*, I. *adj.*, of bipeds (men and birds), lanky, tall and lean, long-necked: *inido dōrōdōrō hoṛo*. Also used as *adj. noun*: *nī okoren dōrōdōrō?*

II *intrs.*, (1) to walk or stand lankly, being lanky: *dōrōdōrōjanae*. (2) to be lanky *dōrōdōrōtanae*.

dōrōdōrō-n *rlx. v.*, to walk or stand lankly, to set off one's lankness.

dōrōdōrō-ə *p. v.*, (1) to become lanky, to grow tall and lean: *dōrōdōrōjanae*. (2) of a bale, to be made disproportionately high: *baja huṛiajanre poṭom dōrōdōrōoa*.

III. *adv.*, with or without the *afxs.* *ange, ge, tan, tange*; modifying *sen* or *lelə*, lankly.

da ! Nag. (H. *dūr l*) var. of *ju* !

go away, be off, begone. It may take one of the *afxs.* *a, na, ga, hale*, etc.: *dua!* senome, now then, good bye!

dū I. *subst.*, (1) a physical defect impairing the strength of a limb: *ne keṛare dū mena, enamente kae gonorakana*. (2) a crack in an implement: *kuḍlamṛa gonoradota sukuada, dū lelte kañajana*, I liked the price of the hoe, but seeing a crack in it I refused to buy it.

II. *adj.*, (1) of a limb, weakened by a physical defect: *dū kaṭate cimi-nanina sekeræa? kam sentabeape metainatana!* (2) of an implement, cracked: *dū kuḍlam alope kirina*.

III. *trs.*, to cause a weakening defect in a limb or a crack in an implement: *kaṭa cilekatem dūkeda? esandi cilekatem dūkeda?*

dū-n *rlx. v.*, to cause a weakening defect in a limb of one's own body: *kaṭa cilekatem dūnjana?*

dū-ə *p. v.* (1) to get affected with a weakening defect in a limb: *ne keṛa dūjana; ne keṛa kaṭae dūjana*.

(2) of implements, to get cracked: *ama kuḍlam cilekate dūjana?*

du-n-ū *vr. n.*, the number or extent of cracks in implements: *aleṛa kuḍam'ko dunā dūjana, miad jaked bugina banoa*, all our hoes have got cracked.

dūge *adv.*, with *lelə*, to look cracked.

dū var. of *də*.

dū, har-dū I *adj.*, which has been rescued dead or alive: *hardū simle jomtana*.

II. *trs.*, (1) to rescue smb. or smth.

du

from attacking men or animals, also from fire, but not from water. The aggressor from which one rescues takes the aff. etc : ne simhon kuřid-ēter *hardukia* : ne baba kumbūru-koātele *hardyla*. (2) to separate fighting or quarrelling men or animals. N. B. The cpd. *hardu* connotes that the attacking or the quarrelling or fighting men or animals are all driven off, whereas *du* alone, makes abstraction of the manner in which the rescue or the separation takes place : merom *duime*, rescue the goat ; merom *harduime*, save the goat by driving off the attacking animal ; eperan-tanko *duṭakom* ; upuṭuṭtan urikia *duṭakime*, separate the two butting bullocks ; upuṭuṭtan urikia *harduṭakime*, separate the two butting bullocks by driving them away. (3) with a fire or a burning thing as d. o., to extinguish a conflagration, to suppress an excess of fire, to keep down a fire. *Hardu* is not used in this meaning : lōtan oṛa *duipe* ; culare senagel donagor-donagortan juḷotana, *duṭam*. (4) fig., to economize the following meal by eating other kinds of food between meals : kodelaḍte mandiko *dukedā* (or *hardukedā*).

du-p-u ha-p-arḍu-p-u repr. v., to rescue one another (on different occasions), to be in the habit of rescuing each other. *Hapardupu* is also used adjectively : kā *hapardupu* hoṛokolḡ mara bir senderare alom jamāna, kulabuṛikorā boro mena.

duar

du-gḡ, hardu-gḡ p. v., meanings corresponding to the trs. : ne simhon tisina apisa kuṛidētee *duḷena* (or *harduḷena*) ; gopoṣṭanrekin *dujana* ; oṛa kā lōcabajana, *duṭaḡjana* ; kanṭarate mandī *dujana* (or *hardujana*), jack fruits having been eaten between meals, but little of the cooked rice was consumed subsequently.

du-n-u vrb. n., (1) the act of rescuing, or of extinguishing a fire : Samuṛa oṛa *du-nu*re lijaina lōkeda, while fighting the fire of Samu's house I burned my cloth. (2) the extent or rapidity of rescuing or of extinguishing a fire : *duṇuko* dukeda, senagelsarsaḡakan oṛa roka-geko ḡṛekeda, they fought the conflagration in such a way that a house all in flames was extinguished at once.

dua, duaṛ (Or. *dhāo*) syn. of *sa*, aff. to nls., such or such a number of times : *aredua*, nine times ; *geldua*, ten times.

duan, duna var. of *dhuan*.

duaṛ var. of *dua*.

duar (Sk. *dwār*) I. door, entrance : *duar* hanḡeṭtam ; *kulala-taduarre* duḡ okoe kae boroḡa, who will not be afraid to sit down in the entrance to a tiger's den ; *guṇuduarre* paṇagi lagaḡakana, a log fire burns at the entrance of the shelter.

II. intrs., to place a door, to make a doorway : ciminape *duarkedā* ? , nesarebu *duarea*.

duar-g p. v., of a door, to be placed ; of a doorway, to be made :

kosare *duaroka*?

N. B. In songs *duar* occurs disjunctively with *ora* instead of *oraduara*, in the meaning of to be married, to have become a housewife, to have got a house and door of one's own:

Norajana, māim *duarejana*,

Bāgutukodo, māire, nalom niatina.
Thou art married now, O girl, Do not regret the dancing parties, Itly., the flowers (the girls) strung together.

du-n-uar vrb. n., the size or number of doors: *dunuarko* *duar-keda*, *njcabalere midcokoëo ora* *nuba kū taīna*, they have put so many doors to the house that when they are all open there is no darkness whatever left in the house.

duar-sini (H. *dwār sewnā*, to sit at the door). This sbst., which is also the name of a village, occurs in the following expression: *khūṭkaṭi Munda, nagbāsi raja, duarsini Gāsi*, the Mundas were the clearers of the forest and true owners of the soil, the kings were the (adopted) offspring of the cobra snake, the Gāsis were doorkeepers or sentinels at the door (of the king). The Santals give the name of *Duarsini* to a certain malignant spirit, but this spirit is unknown to the Mundas. *Duarsini Gāsi* is an allusion to the following tale. A Gasi was syce to the king and once upon a time accompanied him on a hunt. They came to the Biarkhorikir,

a pool situated near the source of one of the large rivers. The king entered into the water and remained there for seven days. During all that time the Gasi kept faithfully watch on the border, waiting for him and having his horse in readiness. That is why the Gasis are called the watchers or sentinels at the door.

duḥ I. trs., (1) to cause to sit down: *hon dubime*; *soben horoko racare duḥkom*; *poṭom duḥtape*, put down the bale on its bottom. (2) to cause to sit down as accused before the panchayat: *kumbūruko dubia tisinā*. (3) to cause to sit down for a meal and drink, i.e., to treat to a meal and drink: *hola kuṭumko aḍ hagakole duḥleḍkoa*. (4) to surround the sun or moon with a corona or halo: *barabaje-dipli sinagiko duḥliā*, at noon there was a halo around the sun. (5) to sit down on smth.: *cubūḥken janume duḥlā*. (6) to put so many weights in the scale: *tulatanre ciminara dirim duḥlā?* (7) of flies, to deposit their eggs on a sore: *ne urī ṭupundare rokoko duḥkīā*.

II. intrs., to sit, to sit down. This is the generic term in entrd. to (1) *tinjula*, to sit on the ground with legs stretched out to their full length. (2) *cunḡuduben* Has. or *cukumuku duḥ* Nag. to sit with heels joined, knees drawn up near the chest, the bottom resting mainly on the calves and hardly touching the ground, a position in which the weight of

duḥ

duḥ-hopor

the body rests mainly on the soles of the feet; the arms are either put round the legs and the hands clasped somewhat below the knees, or resting on the knees so that the hands hang down in front of the knees. (3) *ṭanḍa*, to sit on the ground with legs wide apart but half drawn up so that the knees are raised somewhat (a middle position between *tinjula* and *cuṇḡuluben*). (4) *pacaganḍun*, to sit with legs crossed under the body so that the right foot protrudes under the left thigh, and the left foot under the right thigh. (5) *tapen*, *tapḍuben* and in scoldings, *torpon*, to sit with one leg bent and resting on the ground, the foot passing under the other leg which is more or less stretched out. See also *cumduṇu duḥ*. Note the idioms: (1) *ne liḡa misa tikilere duḥa*, if thou boil this cloth once it will become thicker. (2) *rōṛoakan ēṛēko tulara purḡeko duḥa*, dry lac is very light in the scales.

duḥ-en rflx. v., to sit, to sit down. It is sometimes used alone and is used always in the cpds. *tapḍuben* and *cuṇḡuduben*.

du-p-uḥ (1) sbst., the place where a bird uses to perch: *miad cēṛō dupuḥ-reṇ aṭalja*. (2) trs., of a bird, to use smth. as its usual perch: *kerkeṭa ne ṭalae dupuḥakada*.

duḥ-o p. v., to be seated.

du-n-uḥ vrb. n., (1) the time one remains sitting down: *duṇuḥe duḥ-jana*, *miḍṭarege tikinuterkeda*, he sat down so long that he kept to the

same spot till noon. (2) the act of sitting: *miḍ duṇuḥte* (or *misa duṇuḥte*) *tala ser cāḷiraṇ maṇḍiḷ jomcabala*, in one sitting (in one meal) he ate half a seer (one pound) of cooked rice. (3) a settee, a seat, a throne: *rajakoḥ duṇuḥ kūḥ siragarakana*.

duḥ var. of *dāḷḷuḥ*.

duban adj., used only prdly. as syn. of *duḥkena*: *manci sanḡeṇa tenakena enare misio kain duḥana*. It is a poetical parallel of *jāruṇ*.

duḥ-antar, *duḥ-taṛ* Nag. *duḥ-tara* Has. intrs., to sit down and wait a little, to sit down in the meanwhile. *duḥantar-en*, etc., rflx. v., same meaning.

duḥ-bara intrs., to sit here and there, to sit all about.

duḥ blur I. trs., to sit around smth. or smth.: *duḥbiṇrakḡiṛk*.

II. intrs., to sit in a circle.

duḥbiṇ-en rflx. v., to sit in a circle.

duḥ-deṇḡa trs., to help sitting i.e., to keep company: *cinam nteṇ sena? jomnū honaṇ? —Kāgedo, duḥdeṇḡamente*.

duḥdeṇḡa-n rflx. v., same meaning.

duḥ-duḥ, *du-ḍu* alj., stunted, dwarfed, undergrown: *ḍḡḡḡ e lelḡtana*.

duḥ-hape intrs., (1) to sit silently. (2) to sit without moving.

duḥhape-n rflx. v., same meaning.

duḥ-hopor trs., (1) to sit taking care of the fire or of the meal cooking: *maṇḍi duḥhoporlem*, *neḡa isinoṇ*; *maṇḍiḷ duḥhoporjada*; *seṇḡel duḥhoporeme*, *maṇḍi isintab-*

duḥ-horo

oka. (2) in the prf. past ts., to sit at one's meal: *mandiḥ duḥhoporakada*; *goḥakan seta didiko duḥhoporakia*.

duḥhopor-en rflx. v., same meanings: *senagel duḥhoporenme*; *mandiko duḥhoporakana*.

duḥhopor-q p. v., (1) of the fire or the meal cooking, to be looked after by smb. who sits close by: *senagel duḥhoporqtana ci?* (2) of a meal, to be before the one who sits at it: *mandi duḥhoporakana*; *goḥakan seta didikotee duḥhoporakana*.

duḥ-horo syn. of *duḥhopor*.

dubi Has. var. of *dhobi*.

dubi (H. *dhubar*, rubbish) I. sbst., (1) the refuse hill near the house or hut, on which all is thrown that serves no longer any purpose. (2) the dunghill, generally at the back of the cow house, on which only its cleanings are thrown.

II. intrs., to make a refuse hill or dunghill: *ora japare alope dubiia*.

dubi-q p. v., imprsl., of a refuse hill or dunghill, to be made: *ora japare dubiakana*.

dubi-husiṛ syn. of *piṛihusiṛ*, sbst., *Impatiens Balsamina*, Linn.; *Geraniaceae*,—the Balsam-flower, cultivated, also growing wild in gardens and near villages, especially on refuse hills: *dubihusiṛa cōkam saḥlere oṭegoa*, if one touch the seed capsule of the balsam-flower it bursts open.

dubila, dubila-tasaḍ, dubi-tasaḍ (Sad. *dubla ghâs*; H. *dūb*) sbst., *Cynodon dactylon*, Pers.; *Gramineae*,—Couch-grass. An infusion of the root is used as a diuretic, especi-

duḥnaca

ally in dropsy. Note the expression *dubila*, or *dubilatasaḍ*, *om* or *opom*, to render the sale of cattle definitive by giving to each other a tuft of couch-grass: *uri akirinajana ci?*—*hege, dubilakiṇ opomjana*.

duḥjāru I. sbst., the habit of gathering and sitting down for a chat: *ne tolare duḥjāru banaa*.

II. adj., with *horo*, who likes to meet others and sit down for a chat: *nīdo kentēḍ duḥjāru horo*.

III. intrs., of people of different houses to sit down together for a chat.

duḥjāru-n rflx. v., same meaning.

duḥjārate adv., modifying *sen*, to go and sit down for chat. Also used prdly. with inserted prnl. &bj.: *duḥjārutijana*.

duḥ-keṭe I. trs. caus., to cause to remain sitting down.

II. intrs., to sit down and remain sitting; *duḥkeṭekite kiṇe*, sit down and speak sitting.

duḥkeṭe-n rflx. v., same meaning: *bulakanaa, duḥkeṭe kiṇe daṛitana*.

duḥ-kundam trs., to cause smb. to sit down behind the back of the others: *duḥkundamkiako*.

duḥkundaṇ-er rflx. v., to choose and sit down behind the back of others: *akdo kale duḥkundamkiāe duḥkundamentana*.

duḥkundam-q p. v., to be made to sit behind the back of others; to sit behind their back: *duḥkundamakanee*.

duḥnaca Nag. (Or. *dubnoca*; Sad.) syn. of *dugṛuputam* Has. sbst., the Hoopoe, *Upupa indoe*. When this

dub-panti

bird alights after flight, its crest expands into a beautiful fan.

dub-panti I. trs. caus., to make smb. sit in a line with others : *dubpantikiako*.

II. intrs., to sit abreast, to sit in a line.

dubpanti-n rflx. v., same meaning.

dub-pargārā I. subst., a proper seat, a comfortable sitting posture : *dubpargārā netāre kā namoa*.

II. intrs., to get a proper seat, to take a comfortable sitting posture :

dubpargārāeme, siṛigirre maṇḍi alom jōma, take a comfortable sitting posture, do not eat thy meal sitting on uneven ground.

(2) to remain sitting. In this meaning it is a syn. of *dubketē* : *dubpargārākote jagareme*.

dubpargārā-n rflx. v., same meanings.

dubpargārā-q p. v., imprsly., to be possible to sit comfortably : *netāre kā dubpargārāoa*.

dub-perē I. trs., to fill the whole available room, sitting down : *orāko dubperēakada*.

II. intrs., same meaning : *cēreko no darureko dubperētana*.

dubperē-n rflx. v., same meaning : *orāko (or orāreko) dubperētana*.

dubpere-gq p. v., of a place, to be filled by sitting people : *orā dubpereakana*.

dub-sakuru syn. of *sukurūdum*, I. subst., the fact of collapsing in a sitting position : *dubsakurute maēane lotoḥjana*.

II. trs. caus., to press smb. so that he sinks down in a sitting position : *tarankiare racarāgukiateko dub-*

dubur-karam

sakurukia.

dubsakuru-n rflx. v., to let oneself sink down in a sitting position : *cikatem dubsakuruntana?*

dubsakuru-u p. v., to collapse in a sitting position : *bar sala cañḥ dupilledlogēe dubsakurujana*, carrying on her head two maunds of rice she collapsed in a sitting position.

dubsakuruuge, *dubsakuruuleka* adv., so as to collapse or be in danger of collapsing in a sitting position : *dubsakuruuge hambaljaia*.

dub-sapaḍ intrs., (1) to sit often or too often : *nimin sirmare apea pancāitkoreṇ dubsapadkena*. (2) to sit waiting for a long time, for too long a time : *dubsapadjanateṇ senq-jana*.

dubsapad-n rflx. v., same meaning.

dub-tar Nag. **dub-tara** Has. var. of *dubantar*.

dub-tiṇgun rflx. v., to sit and stand with smb., i.e., to hold social intercourse with smb., to be on friendly terms with smb. : *injo dubtiṇguno kakoṇ*.

dubul (A. *dubur*, backside, posteriors) syn. of *landi*, the bottom, the hindquarters of an animal.

dubur-karam, **dupur-karam** subst., a kind of dance, not special to any feast, danced in Nag. and by the Kera Mundas, but unknown in Has. It has been borrowed from the Oraons. It is characterized by the following rhythm in the beat of the dumang drum : *tuq-dāḍ-dub-bur-didaṇ-dāḍ-dubbur*. The accompanying songs are either in *Sadani*

daci

or in Mundari.

daci Nag. (Sad. *darcu*; Or. *dhunou*) var. of *dooq*.

duq-duq I. adj., with *sukul*, a heavy smoke which rises in a column. Also used as adj. noun: *rēlrā duqduq isu sangināte lelōtana*, the column of smoke of a railway engine is seen from afar.

II. trs. caus., to produce a column of smoke: *rēlrēko duqduqjada*.

III. intrs., of heavy smoke, to rise in a column: *rēlrā sukul duqduqtana*.

duqduq-q p. v., same meaning: *rēlrā sukul duqduqqtana*.

duqduqtan, **duqkenduqken** adv., modifying *sukul*: *injintare duqduqtan sukuloa*, from the engine issues a volume of smoke.

dudha-rās sbst., a late variety of paddy, sown or planted in low-lying fields.

dudhia-sru (H. *dūdhiyā ā'u*) sbst., *Dioscorea alata*, Linn.; Dioscoreaceae,—one of the cultivated yams, a large climber with winged stems. The oblong tubers are white within and without; aerial bulbils are also eaten, but are rare.

dudhia-saru sbst., *Alocasia* sp.; Aroideae,—a species of Taro, cultivated for its eatable corms. The petioles and leaves are eaten.

dudkaṭua, **dudōkaṭua**, **dudkaṭuaō**, **dudōkaṭuaō** (Sad.; H. *dūdā* and *kaṭnā*) I. adj., not reared on its mother's milk and, as a consequence, weak and puny: *dudōkaṭuaō honko kōko kirioa*.

du kaṭua-q etc., p. v., not to be

duduaō

reared on one's mother's milk and so become weak and puny: *honka dudkaṭuaōjana*.

duqlum var. of *dudmul*.

dud.nul, **dudūmul** sbst., the Indian Blue-rock Pigeon, *Columba livia*. It is domesticated.

dudmul-har, **dud.nu'kō-har** sbst., the function or work of driving away the pigeons from a field: *asara loōnare dudūmulharin namkeda*, they have put me to keep the pigeons from the wet-sown rice field.

du-du var. of *duḥduḥ*.

duduaō (Or. *dhudhua'ānā*, to chaff, to poke fun at; Sad. *duduaek*) 1^o syn. of *hendoroheoro* Has. I. sbst., a mild reproach: *duduaō aṭumtee esedjana*, he resented a mild reproach.

II. adj., (1) with *kaji*, a quiet reproach: *duduaō kaji amā mocaēte purage urunoa*. (2) with *hofo*, who is in the habit of quietly reproaching people and shaming them: *nīdo beṭekin duduaō hofo*. Also used as adj. noun: *tisira duduaōko namkia adko eseduterkia*.

III. trs., to reproach without scolding: *purage alope duduaōia, hokataipe*, do not dwell so much on his fault, leave him alone.

duduaō-q p. v., to be quietly reproached: *puragee duduaōjana tisindo*.

du-u-uduaō vrb. n., the extent of quiet reproaching: *dunuduāble duduaōkia, en hu'antāte aletā meḍmūārā kae aujada*, we quietly shamed him so much that from that day he does no more show us his

face.

2^o syn. of *dhoreca*, which see.

dudub-q p. v., of babies, to reach the age when they crawl and sit about, just before learning to walk : ne hon *dudubakana*.

dudūgar (H. *dhundhkār*, foggi-ness ; Sad. *dundka*) I. sbst., (1) a cloud of dust. (2) a dust-storm or sand-storm, which is also called *hoḥodudūgar* : *dudūgar* hijutana.

II. trs., to put smb. in a cloud of dust : *dudūgarjadleam*, mārīto jōeme.

III. intrs., (1) prsl., (a) to raise a cloud of dust : *susuntanko dudūgarjada*. (b) to blow a dust storm (here or elsewhere) : *dudūgarjadue*. (2) imprsl., (a) of a cloud of dust, to be raised here. (b) of a dust-storm, to blow here : *dudūgartana*, we are in a cloud of dust or in a dust-storm. (3) imprsl., with inserted prnl. object, to be in a cloud of dust or in a dust-storm : *dudūgarigāina*, I am in a cloud of dust.

dudūgar-ca rflx. v., to expose one-self or remain in a cloud of dust or in a sand-storm.

dudūgar-q p. v., of dust, to be raised in a cloud : *sadom sandakare nirlere dudūgaroa*. N. B. When there is question of a dust-storm *hoḥodudūgar* may in all constructions be used instead of *dudūgar*.

dudūkaṭua, **dudūkaṭuaḥ** vars. of *dudkaṭua*.

dudūmul var. of *duḍmul*.

Dudurla sbst., name of a sept of the Mundas. See *kili*.

duḍi-sanga, **duḍi-sanga** sbst.,

Dioscorea nummularia, var. *belo-phylla*, Voight ; *Dioscoreaceae*,—a large jungle climber with yams 2 ft. long, at the end of fibrous roots two or more feet long, very deep in the ground. The tubers are eaten ; the rare aerial bulbils are also eaten.

dugul-dugul diminutive of *dagul-dagul*. It is used also of men and children with not very long, un-combed hair.

dugur-dugur var. of *dogadaga*, *dagadaga*.

dugūru-putam Has. syn. of *duḥna-ca* Nag.

duḥpa syn. of *goḥpa*, I. abs. n., the condition of a live bird which has its tail plucked out altogether : ne sima *duḥpa* mārīmārīte nādo bairuarṭana, the tail of this fowl is growing back little by little.

II. adj., with *sim*, *cērē*, etc., a fowl, a bird, in this state. Also used as adj. noun : *miaḍ duḥpule kirinalja*.

III. trs., to pluck out altogether the tail feathers of a live bird : alope *duḥpaia*.

duḥpa-q p. v., of a live bird to have all its tail feathers plucked out : ne sim cinamente *duḥpajana*.

duḥpage, **duḥpaange** **duḥpaduḥpa**, adv., modifying *leḷq* : en sim *duḥpage* lelṭana, that fowl seems to have had its tail feathers plucked out.

dukaḥ var. of *dhukaḥ*.

dukham-sukham Nag. **duku-suku** Has. sbst., (1) weal and woe, good and bad health : *purā saṅginrebu gonkja*, *dukusukur*

daku

halcal nammentebu maskilqtana, we have given her in marriage very far away: we cannot easily get news about her good or bad health. (2) news about health: alea perakoā dukhamsukham nimir kale namjala, nowadays we do not receive any news about the health of our relatives; dukusukukina upuluqtana.

daku (H. *dukh*; *dukhe*) I. sbst., (1) any bodily or mental suffering, affliction or trouble. It may be used as syn. of *hasu* in the meaning of sickness, but not in the meaning of pain, ache. It is added to the name of any sickness: *obuduku*, cholera, *mariduku*, small-pox, *tanaromduku*, rheumatism, *daūd-duku*, urinary complaint, etc., whereas *hasu* is added to other words only in the meaning of ache: *lōhasu*, headache, *kuramhasu*, pain in the chest, *kuṭahasu*, foot-soreness, *hormohasu*, body ache: cikan duku mena? What is the trouble, the affliction, the sickness? tisina marana dukurele tōkana, we have a great misfortune to-day; alea kasurte no duku kale namana, it is not through our fault that we have this affliction. (2) bad news: *dukum* aujada ci suku? Dost thou bring bad or good news? (3) with the pos. prns. *abuq*, *alea*, *apea*, *akoq*, any kind of disease affecting the womb: cikan hasu mena?—*akoq dukuge*.

II. trs. caus., syn. of *duku om*, (1) to afflict, to inflict trouble or mental suffering. This is often modified by *erage*, very much, or it

daku

takes *jī* as second d. o. and then it is syns. with *jī orq* and means to cause no end of trouble or affliction: *dikuko jiko dukujadlea*; *honko Etōakoṛa janaō jiko dukujāia*, the other boys are always worrying. *Etwa*; *Hasaburu tebaakana*, *paēsa-mente honko jiko dukujāina*, the Hasa fair is at hand, the children worry me asking for money. This is sometimes used figuratively: *honko ne ulidaru jiko dukujada*, the children do not leave alone this mango tree. (2) with *longa* or *najom buria* as sbj., to cause someone's sickness: *ikirhonga dukukha*.

III. in'rs., (1) used alone in the s., to be sick: *dukutanae*. (2) used alone in the pl., to suffer affliction or trouble on account of smb. being sick: *dukutanale*. (3) specified by such phrases as *aūmte*, *lette*, etc., in which not the cause, but only the occasion, is expressed: to be distressed, to suffer mentally: *ne kajī aūmte purage dukujina*. In these sentences the p. v. may be used to indicate the initial stage.

duku-n rlx. v., (1) to cause one's own trouble: *cikana nādo kā suku-jadma*? *amgem dukunjana*, why dost thou complain? Thou hast caused thyself thy own trouble. (2) to make oneself unhappy; to nurse one's trouble: *alom urua*, *alom dukuna*. In connexion with *jī* or with the adv. *erage*, this meaning is intensified: *jī dukuntana*, he troubles his head, he worries himself. This must not be confounded with *jīdukuntanae*, he repents.

duku

duku-orā

du-p-uku repr. v., to give trouble to each other.

duku-u p. v., syn. of *duku omq*, (1) to be caused affliction, trouble, mental suffering: ne hature etkanuter diku menāia raiti-parjako erageko *dukuntana*. (2) to be afflicted with sickness through the agency of a spirit or a witch: najomburiakoā kīrite ne hofo nekagee *dukuntana*.

du-n-uku vrb. n., (1) the extent of trouble inflicted: *dunukuko* dukukia, inia jī haraduterjana, they caused him so much trouble that he was quite embittered against them. (2) the amount of sickness: *dunukuko* dukujana, phagucandut, ēte uīda jaked jetana kako kamidarijana, they had so much sickness that they were unable to do any work from March till the beginning of the rainy season.

dukure adv., preceded by *isu*, syn. of *isu kōnre*, *isu herare*, with much delay: tanagitele asadigirilena, hatuūte *isu dukurele* oronjana, we were quite bored with waiting, we left the village with much delay.

IV. As afx. in cpd. prds, *duku* means that the action denoted by the first member is performed with much trouble, pain, suffering or difficulty. These cpds. are often used in the rflx. v., meaning to try and do smth.: mōre takae *omdukula*, he gave five Rs., but it was very hard on him; Rancitera *sendukua*, I shall go to Ranchi, but it will be very hard.

V. As postp. referring to an in-

adequate or fallacious reason, it may be used instead of *suku* in the constructions under (1) and (2) of the article on the postp. *suku*, which see. In the same constructions *duku* may be replaced by the prsl. prd. *dukutana*, *dukualana* or *dukuntana*, whereas the prsl. prd. *suku* is not used thus: duti hanoā cira *dukutana*, buru lel kaīnā? That I have no dhoti will not prevent me from going to see the fair; miḍcokoḷe erānḷia, enagee *dukualana* singiburāe hārājana, that we scolded him a little is no reason why he should mope the whole day long; sērāakanaina moneagee *dukuntana* donḍo hoḥokolḍ kae duḷjārutana, that he is learned is no reason why he should refuse to sit down for a chat with uninstructed people.

duku-hasu, *hasu-duku* I. sbst., collective noun for all kinds of sicknesses: *dukuhasudope* bugitangea ci? Is not one of you at all sick?

II. intrs., of several people, to have various sicknesses: *dukuhasutanako*.

dukulā! or (in jokes) *durulā!* interjection used in the first prs. s. or excl. dl. instead of *delaiṇ!* I shall go now! I am going! Come let me go now! *dukuṇ!* senoa! I say, I am going! *dukuṇ!* tobe! Well, I am off! *dukulin!* tobe! Well, he and I, we are off!

duku-kaji sbst., a bad message, a bad affair: ne hon api mātaēte māṇḍi kae jomtana, nea marā *dukukajige*.

duku-orā sbst., the house of grief, the house of death: *dukuorāṭitana*, I am going to a house where there

dukur-cukur

dul

in sickness, misfortune or death.

dukur-cukur (Or. *dukukrñā*, to doubt, to hesitate) I. abs. n., (1) uneasiness of mind: ne hoṛoṇ jīre *dukurcukur* menagea.

II. adj., with *hoṛo*, (1) uneasy in mind: *dukurcukur* hoṛoko, antaran-targe kajijareo jīreko ṭhagoa, people who are uneasy in their mind, if one speaks to them in a roundabout or metaphorical way, get afraid (fearing that there is question of their fault). (2) irresolute of character: *dukur-cukur* hoṛoko jānaga kako hētabea.

III. trs., (1) to cause uneasiness in people's minds: kale borojaḍ tai-kena, holage ne horare kulain lellia menca kajikeḍci nīge *dukurcukur-keḍlea*, we were not afraid, it is this one who made us uneasy by telling us that yesterday he has seen a tiger along that way. (2) to cause people to hesitate: urikisanlodo gonora bapaḷtan taikena, eṭa hoṛoko *dukur-cukurkiñā*.

IV. intrs., (1) prsl., (a) to hesitate: *dukurcukurtanae*. (b) with inserted prnl. ind. o., to be in doubt about what smb. will do: aindo alope *dukurcukuraiñā*, gapain sengea, do not doubt me, I will go to-morrow. (c) with inserted prnl. ind. o., to feel shy with smb.: gomkele *dukur-cukuraia*, pracārko eskarredo honale kajikeda, we feel shy with the missionary, we would have spoken out if the catechists had been alone. (2) imprsl., (a) to feel uneasy: eṭakoṇ merom aṇkater tergoṭṭaia, erando kako erantana, enreo *dukurcukuriñā*. (b) to feel

undecided, to hesitate: urī sastage namdo namjāiia taikena, ṭupundara cunur lelte *dukurcukurkiñā*, I was getting a bullock cheap, but seeing a turning of the hair on the place where the goading stick has to touch, I began to hesitate. (c) to feel shy: gonketa paesa asi monē-idiakade taikena, gomkeṇ meḍ-mūār lelkeḍoi *dukurcukurkiā*, kae puciḍkeda.

dukurcukur-en rfx. v., (1) to give way to uneasiness: alope *dukur-cukurena*, en horare onḍokako kake mundioa. (2) to give way to shyness: alom *dukurcukurena*, jetae mocare kae mamea, do not be shy, nobody will cut thy tongue. (3) to hesitate: aminan alom *dukurcukurena*.

dukurcukur-o p.v., (1) to be rendered uneasy in one's mind: iniā kajitele *dukurcukurjana*. (2) to be rendered irresolute: cunur lelten *dukurcukurjana*.

V. adv., (1) with or without the afxs. *ge* or *tan*, with uneasy mind: ne bir baranjiakana mente aḷum-keḍci *dukurcukurgeṇ* paromjana. (2) with the afx. *te*, through irresolution, because hesitating: *dukur-cukurte* kain senojana.

duku-suku Has. var. of *duḥḥam-sukham* Nag.

dul I. trs., (1) to pour, to pour out, to pour on to (liquids, grains, loose earth, etc.): ne caṭure ḍa *dultam*; aṇire *dulepe*, pour loose earth on this rice field ridge; netarege bandale *dulea*, this is where we are going to pour (earth into)

dul

dulār

a weir; bōre dako *dulkia*, they poured water on to his head. (2) to water: gamālako *dultam*. (3) to pour into a mould, to mould, to cast: cipiko, sakomko, calani kuḍlamko, botolko, koṣamganṭako, enlekanā sobenko *dulea*, brass plates, armlets, imported hoes, bottles, gongs, all such things are cast; meredko *dulea*, they cast iron.

II. intrs., to come down into a waterfall: hantare Tanjāragara *dultana*, in that spot the Tajna river forms a waterfall; gara *dultantgre* kūb ikirakana, the river is very deep under the waterfall.

dul-en rfx. v., to pour on or into oneself: dikuko purasa reṣantanre loṭate dā bōreko *dulena*; moḍ botolo arki mocaree *dulenjana*, he drank a whole bottle of gin.

du-p-ul repr. v., to pour on each other: dā aloben *dupula*, rabaṇtana, do not pour water on each other, the weather is cold.

dul-q p.v., (1) to be poured out: meromko makedkoate bōre dā *duloa*, when the head of a goat is cut off water is poured on it. (2) to be watered: gamāla *dulakana*. (3) of an embankment, to be made by bringing and pouring loose earth: ne sirma banda *duloa* ci kā? (4) to be cast: bera *duljana* ci aūrige? Has the wristlet been cast yet or not?

du-n-ul vrb. n., (1) the extent to which water, etc., is poured out: *dunulko* dulkeda soben caṭura dako cabautertada, they have poured out

so much water that none is left in the pot; *dunulko* dulkeda bar pīṭrege maraṇa aṛiko tear'a, they have poured out loose earth to such an extent that in two weeks they have made ready a large embankment. (2) the extent of casting: cipiko *dunule* dulkeda ṭentara koṭṣasataōge kae daṛitana, the brasier has cast so many brass bowls that he cannot beat them out to the proper size. (3) the loose earth poured on an embankment: ne aṛiṭa misa *dunuldo* sobene atucabakeda, eṭa someṭe dulruarṭana, the earth which was thrown on this ridge has all been carried off by the water, earth is being thrown on it once more. (4) the object cast: nea oko sonāra *dunul*? What goldsmith has cast this? (5) the place under the waterfall on which the water falls down: ne garara *dunulre* kūb ikirakana.

dāl occurs only in the cpd. *lāḍdāl*, var. of *lāḍdunul*, diarrhoea.

dul-ader trs., to pour into.

dulader-q p.v. to be poured into smth.

dul-aduru Has. *dul-haduru* Nag. I. trs., to pour out so as to cause to fall down.

II. intrs., with *dā* as subj., syn. of *surur*, to flow falling down, to come down as a waterfall: nere dā *dulhadurutana*.

duladuru-n p.v., to be poured out so as to fall down.

dulār, *dulāra* (II. (*dulār*) Cfr. *laḍaūri*, I. sbst., love, affection: nādo honkomente *dulār* baṇṭen

dulār

hoṛo : ringadipli aege jomtane taikena, honkodotaeko usucabalena.

II. adj., dear, beloved, darling in contrd. to *dulār*, *dulāra*, loving, affectionate : *dulār* hontam, thy beloved child.

III. trs., with a liv. bg. as d. o, to love : ne hon seta kūbe *dulārjāin*, this child loves the dog very much ; en gomke ale Hoṛoko isugee *dulār-keḍ/ea*, that gentleman loved us Mundas very much.

IV. intrs., of dogs, to fawn : iniā seta sida buāina, taēomtedoe *dulārkena*.

du'ār-en, *dulāra-n* rfx. v., (1) of children, (a) to behave so as to make themselves beloved, i.e., to be affectionate, to act in a loving, endearing way : nelekan hon okoe kae *dulāria*? janaḍe *du'ārana*. (b) to try, even unreasonably and capriciously, to cause themselves to be fondled or receive other marks of affection ; to be love-exacting or whimsically love-exacting : en hon eṛagee *dulārena* : jān huria hasuree ratabea, guaguḍbaṛanaḍ, heoirikanaḍ oṛḡ jānagee asiā, that child is whimsically love-exacting to a degree : when it is in the least unwell, at once it cries, it hides its face in one's clothes, it wants to be taken in one's arms, it asks for all kinds of things. (2) of dogs, to fawn : ne seta kūbe *dulārana*.

du-p-ulār (1) repr. v., to love each other : aiā *dulārakadpeleka dupu'ārpe*, love each other as I have loved you. (2) sbst., mutual love : *nikināre dupulār banca*. (3) adj.,

dul-dā

loving, affectionate : *dupu'ār* hoṛo *dulār-q* p. v., (1) to be loved : ap : honko eṛare puragepe *dulāra-kana*, you, children, are much loved in your families. (2) same meaning as rāx. v. : ne hon isui *dulārqtana*, this child is very affectionate, or very love-exacting ; bilaitren setako purā *dulārḡ* setakog, European dogs are very fawning.

du-n-ulār vrb. n., the extent of love : *dunulāre* *dulārjadko*, *kaji kū daṛioa*, his love for them surpasses all description.

dul-aṛāgu trs., to pour down.

duaṛāgu-n p. v., to be poured down.

dulāri feminine adj., dear, beloved, darling. It is often given as proper name to women.

dul-baṛa trs., to pour all about.

dulbaṛa-q p. v., to be poured all about.

dul-biur trs., to pour around.

dulbiur-q p. v., to be poured around.

dul-bursi trs., to pour into a heap : baba hantareko *dulbursiakada*.

dulbursi-q p. v., to be poured into a heap.

**dul-dā* I. sbst., the marriage ceremony following immediately on the *dama*. The *siriḷaṇickiḷ* and the *dama* take place without the be'p and in the absence of the bride and bridegroom whilst these are still engaged in the *sasagosa* and *jargadā* ceremonies. Therefore they are still inside the house when the *dama* procession reaches back from the village spring. Having changed their bridal dress for ordinary

clothes they are brought out of the house and carried on the hip like little children to the side of the courtyard where the water just brought from the spring has been put in readiness for the present ceremony. There also two yokes have been laid on the ground alongside each other, with three sheaves of thatching grass spread over them. A flat curry grinding stone is put also in the vicinity. The two yokes are symbolical of the marriage yoke; the sheaves of thatch-grass are symbolical of the close union of two families according to the saying: *miṇḍ saṇṛite* (or *miṇḍ aṭi saṇṛite*) *no baria oṛa daḥ-jana*, these two families have been united by a marriage. The flat curry stone is symbolical of the wife just as its correlative, the cylindrical grinding stone is symbolical of the husband and is therefore used in the *kuārbāraṛāgu*. This symbolical meaning is the sole reason why the flat curry stone is present here at all: it is not used during the ceremony. It seems that in some villages, losing sight of these symbolical meanings, they gather there also a second curry stone, a husking pole and some other implements. In such villages the bride and bridegroom are sometimes caused to sit on the curry stones with their feet on the yokes. Nearly everywhere they sit on the yokes and thatch-grass, the groom, on the righthand side of the bride. Sitting there they first brush their

teeth and scrape their tongue. This means that up till now they have kept a strict fast. On this day the father and mother of the bride, and later on, when this ceremony is repeated in the groom's village, his father and mother, may not clean their mouth before the bridal couple does so and consequently they also may not eat nor drink anything. After cleaning their mouth the bride and bridegroom wash and bathe themselves and in doing this, rub each other's back. They wash their hair with *nāṛāka hasa*, potter's clay, by way of soap, comb it and make up the chignon. In all this both of them are assisted by four or five of his own younger sisters or female cousins, pouring out the water for them. These also wash the bridegroom's and bride's clothes when they have discarded them all wet, to don their yellow bridal clothes. These, as also all the clothes named under *sasaṇḍijā*, have been previously dyed with turmeric. More often than not the bride and bridegroom change their clothes there and then in the courtyard. (When people change their clothes in public they manage to do so without offending decency). Sometimes they do it inside the house.

When this ceremony is repeated afterwards in the groom's village, as soon as the groom has been brought to the side of the courtyard where it is to be performed, he starts the ceremony by planting

dul-də

dul-də

there a plantain tree. This he could not do in his bride's village because there he was not yet married, and unmarried youths are never allowed to plant plantain trees. This tree will remain and grow there. On the yokes his bride occupies the place of honour and since her own family never accompanies her to her new home, she is assisted in the bathing and combing by 4 or 5 of her female cousins by marriage. At this time both have still on their forehead the *sinduri* (red lead) marks made in the bride's village. These marks are wiped off with a piece of cloth by one of the maidens attending to each, and no one else is allowed to touch these marks. Even the bride and groom may not wipe them off; if they did, it would be tantamount to breaking the marriage tie. These two pieces of cloth, the toothbrushes, the hair torn out by the comb, etc., are gathered up and kept by the maidens. The *sinduri* stained pieces of cloth are washed next morning by the same maidens, together with other clothes, during the *loṭaukuinuz*.

When they have put on their bridal dress, the bride and groom go to the *mandoa*, arbour, for the *sinduri-ṭipika*, the essential ceremony which will make them man and wife. When this is over and the *caṭṭiheber* has taken place the bride leads the groom into the house where they sit on their bridal mat and are chaffed by the elder women who drink the remainder of the *jaṇṇa-*

dəi li.

It is only after all this that the women come back to the courtyard, the bridal couple remaining inside. The groom's mother takes up and puts on her head one of the yokes, the bride's mother takes up one of the sheaves, and another woman the grinding stone, and so loaded they begin to dance. Other women and girls join in the dance without carrying anything on their head. On account of the weight of these objects the dance lasts only a few minutes. Then the yokes and the grinding stone are put aside and the sheaves of thatch-grass are thrown on to the roof.

During this dance, in certain places at least, they sing a lewd song in a mixture of Sadani and Mundari that is hardly intelligible. In the first stanza the marital act is described in a shockingly coarse manner. In the second stanza the bride, being apostrophized by name, is reproached with having seduced youths to sexual connexion on the way to the village well and at fairs. In the third the genitalia of the bride and groom are described by comparisons in vulgar terms.

This song stands in strong and strange contrast to the strict rules by which the Mundas forbid lewd songs anywhere and exclude them altogether from the dancing ground. It is difficult to understand its purpose unless it be intended to intimate to the bride and groom in this plain and vulgar manner, that those

dul-da

sexual satisfactions they had formerly sought by stealth and on forbidden ground; will henceforward be allowed to them with each other, and that this will render all the work they have to go through, not only tolerable but also easy. This at least seems to be implied by the dancing with the various implements of field and house work.

Before this dance and song begins, any man who happens to be in the courtyard, leaves the place. Moreover no men have any business to be there at this time of day, they take no part in the preceding ceremonies (though they may be present at the *sunduripika*) nor in the following. This is in a way a redeeming feature.

Most probably this whole ceremony was taken over from the Sadans together with this song.

The hiding of a *cukq* (a small earthen vessel used chiefly to store oil) which S. C. Roy mentions as part of this ceremony, is quite impossible here because a sufficient amount of semi-liquid mud to hide a *cukq* in cannot be prepared without first digging up the earth and without more water than the contents of 4 pots. Besides the *lotaukuinuq* is a separate post-marriage ceremony which takes place at some pool near the village of the bridegroom.

II. trs., to suffuse the bride and groom with water at the *du'da* ceremony: *baria ararâre dubakan koneabûrkinako duldajudkiqa, nâdo lijâkin, badlina, entekin, tipika.*

dul-la

dul-dul, duldulaô (Sad. *dildil, dildilack*; II. *dhard'arânâ*, to rumble) intrs., (1) of distant thunder, to rumble: *rimbil du'du'joda*. (2) of a tiger, to roar: *hanj! burure kula duldulaôjida*, listen, the tiger roars on the hills. (3) of a waterfall, to roar.

du'dul adv., rumblingly, roaringly: *da sapitana duldul*.

dul endâ trs., to pour and throw away.

du'endâ-gg p. v., to be poured and thrown away.

dul-êrê trs., to extinguish a fire by pouring water on it.

dulêrê-gg p. v., of fire, to be extinguished by the pouring of water.

dul giçi syn. of *dulendâ*.

dul-haduŋu var. of *duladuŋu*.

dul-hundi syn. of *dulbursi*.

duliq var. of *duŋa*.

dul-kabuŋaô trs., to add some cold stuff as cold rice, cold pulses, to the stew actually cooking: *roka isingtan mandiro basi mandi du'kabuŋaô'ere cutulâigg soana*, if one mix s'a'e rice with the rice actually cooking it will have the bad taste of mouse entrails.

du'kabuŋaô-g p. v., of some cold stuff to be added to the boiling stew.

dul kadiri trs., to pour smth. on to the fire.

du'kadiri-g p. v., to be poured on to the fire.

dul-lad intrs., to bake a pancake by pouring the fluid dough in a *taôa*, stewing pot, in contr. to *carpa'ad*, to bake a flat cake of which the more consistent dough has been flattened

dul-mereq

between the palms of the hands, and *dumbaq'ad*, to make bread in small balls : *dulludepe*, *kū* carpaos, *holon* ledegôrêakana, make the cakes by pouring the dough into the stewing pot, it cannot be pressed between the hands, it is too watery for that.

dul-mereq sbst., cast iron : *dulme-redūle* kotēmereq purā keṭea.

dul-miḍ trs., to mix by pouring one into the other.

dulmid-q p. v., to be mixed by pouring one into the other.

dul-sariṭi trs., to fill to overflowing, to pour into a vessel which is already brimful : *Munḍako son-tanre janaḍko dulsariṭiṣṣā* kāreko anjīlisariṭiṣṣā ; *caṭu alom dulsariṭiṣṣā* pereakana.

dul-som trs., to pour and fill to the brim : *ne ḍāki dulsomtan*.

dulsom-q p. v., to get poured into and filled to the brim.

***dul-sunum** I. sbst., a feast given by the parents and the namesake of a child several months or years after its birth, at any rate before its marriage. He has to bring one goat, half a maund of rice and two pots of beer. On this day he must wear a new necklace. The child also must have one and a small vessel of oil must be provided on both sides. They interchange the necklaces and the vessels of oil. The parents anoint both saying : "Korkoṭaṣakam buruḍleka haṣamakan ḍeṣamakan taṇqban, live both so long th t your hair becomes like the silvery leaves of the *korkoṭa*

duluḍduluḍ-au

tree". With the remainder of the oil they anoint also the other guests. A grand dinner is then given, sometimes almost as lavish as a marriage feast.

II. intrs., to hold this feast : *tisinako dulsunumtana*, *holako dulsunumkeda* or *dulsunumkena*.

dulsunum-q p. v., (imprsl., of this feast, to come off : *ne hona nutumte dulsunumjana* ci aṇrige ?

duluḍ-duluḍ (Sad. *duruduru*) Cfr. *dalḍduluḍ*, I. adj., with *hon*, a child between one and two years old. Also used as adj. noun : *nī oko oṣaren duluḍduluḍ* ?

II. intrs., (1) to have that age : *duluḍduluḍtanae*. (2) syn. of *senda-lḍduluḍ*, to toddle : *netare taiken hon kosalee duluḍduluḍkeda* ?

duluḍduluḍ-n rflx v., to toddle : *oṣa japakoree duluḍduluḍtana*.

III. adv., occasionally used fig. of stunted crops : *duluḍduluḍ gele-akanataina*, my crop has only stunted ears.

duluḍduluḍ (T. *tui*, to fall drop by drop, to rain) syn. of *pisirpisir* I. adj., with *ḍa* and adj. noun, drizzle : *duluḍduluḍte* rokagedo *kā lumoa*.

II. intrs., to drizzle : *duluḍduluḍ-jadae*.

duluḍduluḍtan adv., drizzling : *duluḍduluḍtane* gamajada, it drizzles.

duluḍduluḍ-au trs., of drizzle, to fall on coming people along the way : *eatomle hanqjana*, goṭa horae *duluḍduluḍaukedlea*, we are without umbrella, all along the way it drizzles.

ed on us.

dulu-mulu I. abs. n., giddiness, especially preceding an attack of bile: *bōre dū'mulu menagea*, *julaḥ nūlerejā baiua*, there is giddiness in the head, maybe it would be well to take castor-oil.

II. intrs, imprsl., to feel giddy and heavy in the head: *dulumulu-igīña*, or *bō dulumulujigīña*.

dulumulu-u p. v., of the head, to be affected with giddiness: *ambolpitre sobenkoḥ bō dulumuluua*, in an attack of bile the head feels giddy. III. adv., modifying *aṭākhar*, same meaning as intrs.: *dulumulu aṭākharjāina*.

dul-urua trs., to pour out.

dulurur-u p. v., to be poured out.

dum, dum-tasaḍ var. of *dubīla-tasaḍ*.

***dumata** I. subst., a particular kind of drum (Pl. XXVII, 1), the leading instrument on the dancing ground. The body is a truncated cone about 21" high, with a diameter of about 1' at the base and 9" at the top. It has a slight narrowing about the third quarter of its height, tapering less near the top than in the lower part. It is made of a very thin wall of baked white clay, and whitewashed, the pure slaked lime being carefully rubbed on with the hand. It is strengthened with parallel, nearly juxtaposed circles (*airubadi*) of thin cow-hide lace about $\frac{1}{2}$ " broad. The latter is pasted on and runs in one piece all over the frame. When it has perfected a circle it is passed under itself

and then runs the other way, leaving between the consecutive circles a space from equal to double the breadth of the lace. The change of direction occurs along a straight line looking like a seam. The circles are often dyed alternately black and tan, and show off prettily on the white background. The opening on top is covered with a hanuman ape skin. At the base it bears cow hide. Both these skins are cut with a diameter 3" larger than the opening they are to cover, and a line of eyelets about $\frac{3}{4}$ " apart, is pierced at about 1" from their border. The skins are provisionally fixed by means of thongs (*engabadi*) running from one skin to the other. Then a circle (*kondal*) of plaited straw or *bacom* grass (*Ischaemum angustifolium*), $\frac{1}{2}$ " thick, is tightly fitted at either end of the cone over the overlapping parts of the skins. The skins are subsequently firmly tied to the rope circles by means of a slender cow hide lace running through the eyelets and delineating the small triangles visible on the illustration. Thongs of cow hide (*badi*), $\frac{1}{2}$ " by $\frac{1}{4}$ ", are passed through each of these triangles pulling on the plaited circles and so stretching the two skins and keeping them permanently in the required tension. There are no sliding rings, as in the *dulki* drum, commanding the tension. Once these thongs have been fixed, the *engabadi* becomes useless and is taken off. Finally a strap of cow hide (*ranapiḍ*) is fixed loosely

round the base and the top so as to cover entirely and protect the overlapping part of the skins. All that remains to be done now is to apply on both skins a layer of *karangali*. This is a mixture of powdered quick shell lime, and husked and ground *hende rambāra* (*Phaseolus Mungo*) seeds, kneaded into a stiff paste with the addition of cooked rice. It is applied in successive layers, well rubbed on first with the hand and then with the elbow, until it has a thickness of $\frac{1}{8}$ " or $\frac{1}{2}$ " on the monkey skin, and $\frac{1}{8}$ " on the cow hide. On the former it covers the whole surface; on the latter it does not reach the border by about $\frac{1}{2}$ ". The small circle drawn on the illustration shows the limit of the black coloured part in the middle. The paste itself has a light grey tint.

The cow-hide, called *enṇa*, is deep-toned; the monkey skin, called *enṇi*, is high-toned: *dumaṇṇ sandi-sare nanage sarīa enṇasare moṭoge sarīa*.

Those who make and sell this kind of drum belong to the same caste as the shoemakers, they are Muchis. These keep in their house a giant drum, called *enṇadumaṇṇ*, a kind of consecrated drum, which is never beat and which any ordinary *dumaṇṇ* is made to touch, before being taken to the market.

II. intrs., to beat the *dumaṇṇ*; but the phrase *dumaṇṇ rā* is more frequent.

dumaṇṇ-dangiri collective noun, the pleasures derived from music,

song and dance, the pleasures of the dancing ground.

dumbu I. subst., (1) a weed or a useless grass, in contrd. to *tasuṇṇ* useful herbs and grasses, viz., those on which cattle will graze: *dumbude janaṇṇ giri lagatinateṇṇ*, what is called *dumbu* is always a thing to be thrown away (as useless); *kaṇṇetasuṇṇ dumbukore hisāboa*, *Saccharum spontaneum* is a useless grass. (2) the weeds not wanted in a certain spot, even though they be fodder grasses: *dumbuko giriṭape*.

II. adj., with *bakri*, a garden overgrown with weeds: *dumbu bakriṇe binṇa namṇa*.

III. intrs., to be overgrown with weeds: *ne goṇa dumbutaṇṇa*.

dumbu-ṇ p. v., to get overgrown with weeds: *ne goṇa dumbuṇṇaṇṇa*; *puṇṇe dumbuakana*.

du-n-umbu vrb. n., rankness of weeds: *ne bakri dunumbu dumbujana*, *ugurkṇee tuṇuo ukua*, the weeds in this garden are so rank that even a jackal, if he entered it, would be hidden.

IV. It occurs in the cpds. *saṇṇi-dumbu*, var. of *saṇṇiṭasāṇṇ*; *ṭaṇṇi-dumbu*, var. of *ṭaṇṇiṭasāṇṇ*; *puṇṇadumbu*, *Ageratum conyzoides*, Linn.; *Compositae*.

dumbur, *dumur* (Or. *dumbū* or *dumbhāro*, wasp, hornet) subst., a small kind of bees, *Apis florea*. The Mundas distinguish 4 kinds of social bees. The larger, *lele* or *nāli*, *Apis dorsata*, makes its combs under the branches of large trees. The second in size, *hurumsuka*, *Apis*

indica, makes its combs in holes of trees or rocks. The third in size, *dumbur* or *dumur*, also called *urialaŋ* in Nag., *Apis florea*, makes its combs under the branches of large trees in the forest. Of this they distinguish *ha!qadumbur* which makes a rectangular comb, and the ordinary *dumbur*, whose comb narrows down to the extremity. The comb of *ha!qadumbur* is about 6 inches broad and up to 1 foot long; that of the ordinary *dumbur* is cylindrical and often! more than a foot long or it is thick and oval-shaped. The fourth and smallest kind they call *terom*. It is as small as the larger kind of sand flies, less than half the size of the house fly. It makes its comb in holes of trees and rocks. Its honey is rather sour. The Mundas seem never to have made any attempt at domesticating any of these bees.

dumbur-gucu, *dumur-gucu* I. sbst., a beard which has grown evenly in a broad mass like the comb of the *dumbur* bees: *dumburgucuĩ dōakada*, he keeps such a beard.

II. adj., with *horo*, a man with such a beard. Also used as adj. noun: he *dumurguca!*

dumburgucu-ŋ, *dumurgucu-ŋ* p. v., to get such a beard: *dumburgucuakanae*.

dumbur-kuŋiŋ sbst., a species of kite which likes to feed on *dumbur* honey. *Dumburkuŋiŋ*, *luŋuŋkuŋiŋ* and *burukuŋiŋ* are eaten by the Mundas, but they do not eat the ordinary kite or *poŋakuŋiŋ*.

dumbur-rasi, *dumur-rasi* sbst.,

honey of the *dumbur* bees.

dumur and cpds. var. of *dumbur*.

duna var. of *dhuan*.

dunaĩŋ, *dunaĩŋ* vars. of *dhunaĩŋ*.

dunaŋ var. of *dhunaŋ*.

dunda-janum sbst., *Duranta Plumerii*, Jacq., Verbenaceae,—a thorny bush with blue heads of flowers and orange-yellow berries, widely cultivated as a hedge.

dundi syn. of *saparnu*, *fide* Haines, sbst., *Barringtonia acutangula*, Gaertn.; Myrtaceae,—a small tree with alternate leaves crowded towards the end of the branches, and long drooping racemes of bright red flowers. In Nag. it is called *samundarbala*.

dundu Has. *dunda-peca* Nag. (Sai. Or. *dundu*) sbst., *Bubo bengalensis*, the Rock horned Owl. Its call is *hú! hú! hú!* and it is found on rocks and trees in hilly country. (2) fig., an owlsh man who agrees with everybody and with everything without reflexion or discussion: *dundu alom baina*. This does not necessarily connote stupidity, but rather shyness.

dundu-n rflx. v., to act like an owlsh man: *alom dunduna*.

dunduleka adv., like an owl: *dunduleka aŋgem hējada*, miado kam kaji-rūrajada.

dundulekan adj., with *horo*, an owlsh man as described.

**dundukal*, *dundukel* sbst., a game of children. A ring of children holding each other by the hand encircle one who represents a fowl, and run in circles

dun-dun

around him to protect him against the 'jackal'. The jackal is represented by another child which is outside the circle and has to break through the ring of protecting children and catch the 'fowl'.

dun-dun Has. (1) of grass, syn. of *ibi'*, dense. (2) of hair, syn. of *dandarca*.

dundur I. abs. n., effrontery, impudence, in denying angrily one's faults: *ne hoŕoŕ dundur januŕ nekagea*.

II. adj., impudent, who denies angrily his faults, who answers angrily to his superiors: *nido beŕekan dundur hoŕo*. Also used as adj. noun: *dundurko kaina sukuakoa*.

III. trs., (1) to deny angrily one's fault: *alom dudurica*, amaga guna sabutiakana. (2) to retort angrily to people of higher standing, to one's elders: *samasamae eraminare cilekate kaina dunduria?* Why should I not answer him angrily when he scolds me without reason. (3) of dogs, bears, etc., to growl at smb.: *seta dunderkedlea*, buŕi *dunderkedlea*. N.B.—In poetry it takes *moca* as d. o in the two first meanings:

Bugilekan hende kuŕi ŕolaŕolae honora;

ŕanŕ mundi; kajilire moca dundura.

A strong and healthy black girl goes (chatting) from hamlet to hamlet; She knows nothing (about work); when one makes her a remark about it she begins to quarrel.

dundura

IV. intrs., two first meanings of the trs.: *dundurtanae*; *bicŕrliale mendo beŕekane dunderkena*.

dundur-en rflx. v., same meanings: *aminan alom dundurena*.

dundur-o p. v., to get an angry retort or denial: *kajidoe kajikena*, purage *dundurjanci kajioe* *lokaboleŕjana*, indeed he spoke out, but getting a very angry reply he, with a shrug, stopped speaking.

dundura 1^o in Has. var. of *dhundula*, referring to dimness of light or of eyesight, (not var. of *dhũdu*).

2^o in Has. and Nag I. sbst., the act of talking in one's sleep: *duŕumjanci janaŕ dundura*, namia; *inia dundura aŕumte solenko landakida*.

II. adj., with *hoŕo*, a man who is in the habit of talking in his sleep: *nĩ kenteŕ dundura hoŕo*. Also used as adj. noun: *dundurakoloŕ gitĩ kũ sukuina*.

III. trs., to say smth. in one's sleep: *enaminida oikanam dunduralam ŕorjada ci?*

IV. intrs., (1) to speak in one's sleep: *dunduratanae*. (2) to talk nonsense, to say things one should not say: *ocam dunduralana*, hapeakanme. N.B.—*Dundura* is not used of delirious talk.

dundura-n rflx. v., to talk in one's sleep: *moŕ nidare apiapunsae dunduranjana*.

dundura-o p. v., to be said in one's sleep: *cinacinako dunduralena*, *dunderakenĩ kae ŕorjada*, *aŕumkenko ŕorjada*, the one who spoke in his sleep does not know what he has said, those who heard him know,

dundura-pundura.

dunnār

du-n-undura vrb. n., the extent to which one talks in one's sleep: **dunundurae* dundurajana, baetanileka moḍnidae bararabararaaleda, he spoke so much in his sleep that he jabbered like one in delirium all through the night.

dundurate adv., (1) modifying *kaji*, to talk in one's sleep. (2) modifying *sen*, to walk in one's sleep: enanida *dunduratee* senbarala.

dundura-pundura Nag. **dundur-pundur** Has. jingle of *dundur* with same meaning and construction: ama, *dundurpundur*, kaina ituana, enṭaka omairame, da! Thou falsely denying fellow, I do not know (thy denial), i.e., I do not believe it, come, give me back that rupee (thou hast stolen).

duniaḍ var. of *dhunaiḍ*.

dunil syn. of *cedigi*, but *dununil* is not used. The form *dunil* is used as vrb.n.: *dunile* dunilkja, binaḍ bḡ metaḍuterjana, he threw such a stone on the head of the snake that it is crashed out of recognition.

dunil-goḷ syn. of *cedigigoḷ*.

dunu, *duṛū*, *dūṛū* syn. of *tono*, *toneḷ*, I. sbst., (Pl. XIII, 9) a strong curved knife, 6" to 1' long fitted tightly into the root knot of a bamboo (which is exceedingly hard). It is used to cut down, v.g., the stems of the pigeon pease and the shoots from tree stumps and roots, left in the ground in fields newly made after cleaning the forest for cultivation. It is also sometimes carried as a defensive weapon. This instrument is plied right and left as

they go along. The operation is gone through shortly before sowing the field: *buṛi sārkapikoṇte dūṛū purae boroako men*, they say that this is the weapon of which bears are most afraid; *dunute rāṛi huḇa-lena*.

II. trs., (1) to make or forge into such a pruning-knife: *ne mereḍ dūṛūme*. (2) to cut down brush-wood, brambles or new tree shoots in the manner just described: *ne patārako dūṛūpe*. It is rarely used in this meaning, *topḡ* being preferred as prd.

dunu-ṇ, *dūṛū-ṇ* p. v., (1) to be made into such a pruning-knife: *honlerra mereḍ dūṛūakana oi?* (2) to be cut down as described: *dūṛūa-kan goṛa atartape*, put fire to the field which has been pruned, i.e., put fire to the brush-wood which has been cut down on the field with the pruning-knife.

du-n-unu, *du-n-uṛū*, *du-n-ūṛū* vrb. n., the effectiveness in the use of the pruning-knife: *dunurāt dūṛūla moḍ toaḷekan opaḍ kaḍcaken oḍjana*, he used his *dunu* in such an effective manner that a sapling as thick as the fist was cut through and through in one stroke.

dunuār Nag. **dunuārā** (Sk. *dwivārā*, twice) I. sbst., of work or speech, a repetition: *misado-sijana dunuārā aṛi hobao*; *sida-gagen aṛumla, dunuārādo kaina aṛumla*, I heard it when it was said the first time, but not when it was repeated.

II. adj., of work or speech, same

dāṛ

dupil

meaning : misa kajitedo kako esedlena, *dunuārā* kajiteko esedlena, they were not displeased when it was said the first time, the second time they were.

III. trs., to do or say smth. to smb. a second time : erare *dunuārākedlea*.

dunuār-en, *dunuārā-n* rflx. v., to repeat smth. : ili nūtee *dunuārān-jana*, he went twice to the drinking bout.

dunuār-q p. v., (1) to be repeated : nā kajiledage *dunuārqa*, sobenko kako mundikeda, what has just been said has not been understood by all, let it be repeated. (2) to suffer smth. a second time : meḍkāṛā api candu biterree *dunuārājana*, he got conjunctivitis of the eyes twice in three months.

dāṛ sbst., the deep sound produced on the larger side of the *dumaṛ* drum, in cntrd. to *dāṛ*, the high sound on the smaller side of the same.

dāṛ-dāṛ I. sbst., the sound of the *dumaṛ* drum : *dūṛdūṛem* alunjada oi ?

II. adj., with *sari*, same meaning.

III. intrs., to beat the *dumaṛ* drum : *dūṛdūṛjadako*.

dūṛdūṛ-q p. v., of the sound of the *dumaṛ*, to be produced : *dūṛdūṛlena*. *dūṛdūṛtan* adv., modifying *sari* : *dumaṛ dūṛdūṛtan* saritana, the *dumaṛ* makes a sound like *dūṛdūṛ*. This adv. is never used with *rū*, to beat a drum, in which case it is replaced by *dāturādātur*.

dungāṣ, *dungu*, *dungul* vars. of

dungāṣ.

dungul jhinga-sbst., a form of *Luffa acutangula*, Roxb., Cucurbitaceae, cultivated for its fruit which is 6" long and is eaten as vegetable when young, but it grows quickly old and tough : *dungul jhinga* rokage haramtāboā.

dupi occurs only in the cpd. *sipidupi*, to drench and touse.

**dupil* I. sbst., a load carried on the head : amaga *dupil* kale daria, we cannot carry on our head the load thou art carrying.

II. trs., (1) to carry on the head in cntrl. to *gṛ*, to carry on the shoulder by means of a carrying pole. Although Indian men of the Aryan races may and do carry loads on their heads, it is considered improper for Munda men to do so and any one attempting it would expose himself to ridicule, because this mode of carrying loads is restricted to women. A roll of plaited straw, made into a ring with about 3" open space in the middle, is placed on the crown of the head. The round watervessels in use sit steady on this ring, called *binda*. When they have to carry fagots or other objects they generally put a folded rag over this ring : *caṇi dupilakada*, she is carrying a water vessel on her head. (2) causatively, to cause a woman to carry smth. on her head : *aminan alope dupilia*, kae daria, do not make her carry so much on her head, she cannot do it.

Note the idiom : *i dupilakadleba orjada*, she feels as if she were

dupil-au

carrying exorements on her head, i.e., her children though of age, cannot get married for some reason or other.

III. intrs., of a woman, to carry a load on her head: *dupiltanako*; *dupilkenako*.

dupil-en rflx. v., same meaning: moḍpuræ *dupilenjana*, she carried a very heavy load on her head.

dupil-q p. v., (1) to be carried on the head: *biba dupilqtana*. (2) to be made to carry on one's head: *naminan alokae dupilq*, *hoṭṭkoe loṭoē-akange*, do not let her carry such a heavy load on her head, she is sure to strain her neck.

du-n-upil vrb. n., (1) the act of carrying on one's head: *misa dunupille sobene cabakeda*, in one carrying she took everything (2) the heaviness of a load carried on the head: *dunupile dupilkeda*, *bāromdo parkare taīnka*, she carried on her head more than a man carries with a pole (instead of half, as is customary). (3) adjectively, which has been carried on the head: *musiq-dunupil sahan soben tina cabajana*, all the firewood brought in one carrying has been burned.

dupil-au trs. and intrs., to come this way carrying smth. on her head.

dupilau-n rflx. v., same meaning.

dupil-darom trs., to go and meet people carrying smth. on her head: *daru goko da dupildaromakom*, go with (drinking) water to meet those who went to fetch timber.

dupildarom-q p. v., of smth., to

durata

be carried for the use of the people one goes to meet.

dupil-idi trs. and intrs., (1) to go away carrying smth. on her head. (2) to continue carrying smth. on her head.

dupilidi-n rflx. v., same meanings.

dupil-keseḍ, **dupil-koṭon** trs., of a woman, to meet marriage augury observers with smth. of good or bad omen on her head: *miad kuṛi rōro darui dupilkeseḍkeḍ ea*, enate ere ṭrājana, a woman met us carrying a dry tree on her head and so our omens were spoilt.

dupilkeseḍ-q p. v., (1) of augury observers, to be so met. (2) of an object of good or bad omen, to be so carried.

dupil-lindura sbst., a snail.

dupil-parom trs., to pass or cross carrying smth. on her head.

dupilparom-q p. v., to be carried past or across.

dupil-sān sbst., firewood which has been brought carried on the head. Note the proverb: *dupilsān orṣ sagṛisān moḷge juloa*, firewood brought in fagots burns the same as firewood brought in cartloads, i.e., it is quite useless to make such big expenses for a marriage, the marriage will be as good and valid with less expense.

dupuṇgaḍ, **dupuṇgu**, **dupuṇgeḍ** vars. of *dipiṇga*.

dupuṇ-karam var. of *dubun-karam*.

durata I. sbst., (1) a song, singing: *susuntaure kuṛiko koṛakoḍ duratako telaea*, whilst dancing, the women

take up (the last verse in each couplet of) the songs the men sing ; Horoko *durāṇ* kūḥko sūkua, the Mundas like singing very much. (?) fig., the price asked in selling cattle : ne meromṛa *durāṇle* aīumlea, let us hear the price of this goat.

II. trs., (1) to sing : jadur *durāṇlem*, sing a *jadur* song ; jadur *durāṇalem*, sing us a *jadur* song. (2) to ask such or such a price in selling cattle : ne keṛaṇ cimin ṭakape *durāṇjada* ?—Durāṇdo apihisile *durāṇjada* ; am telaeme, how many rupees do you ask (ltly., sing) for this buffalo ?—We ask 60 Rs. ; what dost thou answer ? (ltly., thou, take up the song).

III. intrs., (1) to sing : *durāṇlanae* ; *durāṇkenae*. (2) to ask such or such a price : akiriṇṭaṇi bārii *durāṇea*.

durāṇ-g p. v., (1) to be sung : enkaṇa jātare *durāṇoa*, eḍkan kiji kodo suṣuntā kā *durāṇoa*, things of that kind are sung anywhere, but indecent words are not sung at a dance. (2) of such or such a price, to be asked : ne meromṛa turui ṭaka *durāṇṭana*.

*The whole trend of evolutionist ethnology tends to produce the belief, that primitive man, as well as most of the still surviving aborigines, were and are necessarily devoid of certain social, ethical, religious and aesthetic accomplishments, such as monogamy, social organization, monotheism and poetry. The very principles on which universal evolutionism rests, oblige

them to postulate all those accomplishments and ideas as the highest and therefore the last in the successive stages of human evolution. This belief of theirs was pithily expressed in the following assertion, coined in the second half of the 19th century : "There is less difference between the highest type of ape and the lowest of aborigines than there is between the latter and the modern English gentleman." Nay in the description of his Indian tour, published as late as 1922, a Bavarian prince quoted on page 60, words applied by his English travelling companion to the aborigines of Chota Nagpur : pointing to one of these on the roadside he said : "That fellow ~~there~~ is either a monkey, and then I am a man, or he is a man, and then I am a god." These and similar sayings are tantamount to asserting, that in the aborigines there is still more of the monkey or more animal, than there is of the fully developed man.

If this assertion be true, then it is plain that we need not look for *poetry* among them ; and indeed it is probably the belief in unrestricted evolution, which is answerable for the fact, that ethnology has, up to quite recently, neglected too much to inquire into the poetry and music of these races. And yet it is precisely this subject which deserves special attention ; for the poet has as little of the mere animal as the scientist, the mathematician and the painter. It is just as impossible for the mere animal to compose a single

stanza of poetry as it is to demonstrate a mathematical proposition or to paint a picture. Hence wherever we find poetry we are in presence of fully developed men, i.e., of beings between whom and the mere animal there yawns an impassable abyss, so that we may say : "The difference between the lowest type of aborigines and the modern European gentleman is a mere nothing, if compared to the gulf which separates the aborigines from the most highly developed ape."

A certain number of Mundari youths are now studying at the Calcutta University. When they have taken their degrees (some of them have already done so) they will possess that scientific equipment, with which the average European gentleman goes through life, and, if they turn foolish enough, they will also lapse into that feeling of overself-sufficiency, which caused the prince's companion, to make his silly remark about the Munda on the roadside.

Thus then a short twenty years and slightly favourable circumstances suffice to raise sons of despised aborigines to the *intellectual level* of the modern educated European, from whom, as shown elsewhere, they have nothing to learn in either *ethical or social morality* ; whereas all the millenniums within the ken of human history have not sufficed to bring the highest known animal one inch closer to the lowest type of aboriginal man.

This, together with certain other

facts, shows that the intellectual faculties are specifically the same in the most backward as well as in the most civilized races. The ultimate reason of this lies in the fact that the power of abstract thought, as contradistinct to mere sense perception, is common to all men. Between these two powers or faculties there exists a difference, not merely in degree but in kind ; a difference so radical that even evolutionists are unable to explain tentatively how the one might possibly evolve from the other. Since both faculties are direct objects of our consciousness, a summary consideration of their work and its results will suffice to bring, with elemental vigour and clearness, the nature of their essential differences before our reflex consciousness. To this self-evidence the bulk of mankind always submitted and will continue to submit in spite of all the loud and laboured, but inconclusive, arguments to the contrary.

I. DIFFERENCE BETWEEN THE SENSES AND THE INTELLECT.

The outside world, in so far as it is the object of mere sense-perceptions, is the same for men and animals. And yet, that very world as perceived by man is so different from the same world as perceived by the irrational animal, that the latter cannot have the faintest notion of what man's world looks like.

Nor do we ever see the world *only just* as it appears to the ani-

mal. We may of course, by means of reflexion, form an opinion, of what that world may and even must be to the animal, and come to the conclusion, that it must be a kind of paradise for them, because it offers an easy and full satisfaction of all their natural cravings. But then this is a purely intellectual inference, and not in any way a *picture*, resembling that which the animal receives from it.

The reason of this inability lies in the fact, that our mode of perceiving the world can never limit itself to mere sense-perception. In us there are always two distinct faculties at work, *sense and intellect*.

1. *The senses.*

(1) The senses through which we acquire our sense-perceptions, are corporeal, i.e., extended or material organs, and therefore of the same nature as the objects perceived.

(2) They are mainly receptive faculties because they can picture the object only just as it is presented to them. The eye, v.g., may be compared to a photographic apparatus, which produces the object as it is presented to it. Only it is much more perfect, because it does not only reproduce the form and figure, but also the colours, and because it fixes its image, not on lifeless plates but on the living cells of the brain, where they remain stored in the memory

to be recalled into actual consciousness when required. It is true that the sensible imagination can to some extent decompose and variously reconstitute these images. But these three modes of vision can never become independent of matter. They can never add anything of their own to the impressions received. The same holds good of all other senses.

2. *The intellect.*

(1) *This is the faculty of abstract thought.* It is purely spiritual: It has neither extension nor any of the other qualities of matter, and it can therefore not be perceived by the senses.

(2) It is not a merely *receptive* but also a *formative or creative faculty*. Its first object are our sense-perceptions. But it never leaves these as they are presented to it. Its very first operation consists in transforming them in order to bring them into harmony with its own spiritual nature. It spiritualizes them.

3. *The spiritualization of sensations.*

This is a most wonderful operation. By it the intellect accomplishes something which is entirely beyond the reach of mechanical, physical and chemical forces: As soon as it lays hold of a sense-perception it removes from it all its material limitations such as definite shape, size, colour, etc. Therefore this operation is very aptly called *abstraction*; for it

removes light from the sun and the stars, colours from the flowers, shadows from the things which throw them, in a word, all qualities from the things in which they are inherent. All this it does for the purpose of discovering in material things that which is no longer perceptible by the senses, but only *knowable* by the spirit, that which is common to all objects of the same kind, the essences of things, which cause all their outward appearances, their so-called phenomena. The result of this formative operation are our *universal concepts* as contradistinct to our sense-perceptions.

To illustrate this, let us compare the sense-perception of a tree with the concept denoted by that word: The sense-perception always represents only one single tree in a particular place, just as it is presented then and there to the eye, either with blossoms and no fruit, or with its own particular fruit and no blossoms of a well defined size and shape; in a word, a tree which does not exactly resemble any other tree in the whole world.

On the contrary, that which is represented by the *concept* is applicable to and holds good of absolutely all trees that ever were, are or will be. But this universal tree cannot exist anywhere in the whole world. It is a *creation of the mind* which exists only in the mind. It is conceived as the last reality which

enables every real tree to produce the foliage, the blossoms and fruits of its own particular kind.

This character of universality remains even when we narrow it down by such specifications as *this particular apple-tree*: it still remains something imperceptible by the senses, something purely knowable to the intellect—in this case, something that holds good of all the apple-trees of this particular kind.

What the mind thus accomplishes in its concepts of all material objects it also does with their different qualities. After having torn them away from their objects, it compares them with each other to find what is common and ultimate in them, and thus it forms its universal concepts of *qualities* as contradistinct from *substances*; it divides them into different kinds and classes, such as whiteness, hardness, softness etc., etc.

It goes even further. It removes from things their juxtaposition in space and from events their succession in time, to form its *concepts of space and time*. And finally, following the most fundamental of its own laws (the so-called principles of contradiction and of causality), it creates the concepts of *being or existence, of cause and effect, of possibility and impossibility*.

This stupendous power of spiritualizing sensations may be illustrated by another comparison. An architect wanting to realize a plan

he has conceived, begins by gathering raw material. This he then must hew and shape, so as to make it fit into his plan before he can start building. When all the materials have the required shape, a great deal of the plan lies realized on the ground. What then remains to be done, is to join the materials aptly together.

The mind's quarry is the visible universe. From this the senses take their sense-perceptions and offer them to the building mind. In order to make them fit into the purely spiritual edifice the mind has to erect, they must be first *spiritualized*. This work is done by the faculty of *abstraction*.

4. *The perception of relations.*

Real relations do exist outside the mind between the Creator and all his creatures as well as between these to each other. But the very notion of a relation as such, as well as the perception of any relation at all is a purely spiritual concept. Therefore they can never be perceived by the irrational animal. Human thinking is nothing but the attempt at perceiving relations, and all our sciences are only the sum total of all relations already grasped by the mind.

It is by means of *this faculty of perceiving relations*, that the mind fits its concepts into the wonderful structures it is destined to raise.

Let us now follow it in this work: Using its own principles of causality and finality as search-

lights, it starts examining every nook and corner of the universe. In this bold flight it scrutinizes everything with regard to its nature, its origin and the purposes it may serve, intent all the while on bringing the result of each new observation into harmony with its own laws of thought. Thereby it constantly increases its stock of perceived relations, and this it gradually shapes into its physical, mathematical and metaphysical sciences. From its own position in the universe its keen glance peers down into the unfathomable depths of the infinitesimal smallness of divisible matter and up into the limitless spaces of the heavens. And from these giddy heights and depths, to which the imagination, tied down to the limitations of the senses, cannot follow, it measures with precision the smallest particles of matter as well as the size of all stars and the course they follow through immeasurable space. And so it wrests from nature one after another, her secrets, and uses them to press all her titanic forces into the service of man.

And yet through all these gigantic operations the mind never leaves its own body, which seems lost like a speck of dust in that universe it measures and weighs with such precision, recognizing its causes and purposes.

Even as a little child plays with, and takes pleasure in, the glitter and sparkling of brightly coloured glass

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marbles, so does the human intellect play with the worlds that illumine the skies, and with the atoms, which in their restless vibrations weave the wonders of our beautiful earth.

Whose child is this giant, who can thus grasp and play with the universe? And how great and good is the father, who throws such playthings into the lap of his child? He is the Wisdom who has planned the universe, the Might who has devised the means of realizing it, the Love who has given us the abilities to read in it his glories and our own ultimate destinies.

All that the most highly developed animal can show as a counterpart to these stupendous accomplishments, are a few inarticulate manifestations of bodily satisfactions, cravings, fears or pains. In our paintings, sculptures and architectural monuments they see the same colours and outlines which we see; in our music, songs and languages they hear the very same sounds which we hear. But of all the wonders the human mind has so to say spelt into them, they can never have even the faintest suspicion.

For them the sense-perceptions are the stimulants, which keep their instincts of selfpreservation in constant activity, and the world, as perceived by them is a kind of paradise which offers them all they do and can desire. Not so for man: even if we had all that the senses could possibly desire, we would not thereby be satisfied, because the

fullest measure of the most pleasant sensations are but the least and the lowest part of that which the human mind requires for its happiness.

But something still more wonderful than the abilities we have just described, is *the mind's absolute autonomy*. We are conscious of an unhesitating reliance on the laws of our intellect, which is free from every trace of arrogance. This term does not imply that the mind is *the author* of its own laws. It merely means that it feels compelled to obey them, and that it is clearly conscious that it is right in doing so, and that from these laws there can be no appeal to any outside tribunal. Hence the mind never allows anything to be thrust on it by any outside force whatsoever. From everything that comes before it, it exacts a full justification. And this justification consists in the perfect agreement with its own laws. Every item which does not agree with these, is waived aside with a quiet gesture that may truly be called majestic, and everything thus waived aside sinks into nothingness for the mind. Even He, whom these very laws point out as their author, does not deem it beneath his dignity to justify himself before this tribunal, by showing through them, that it is He himself who speaks in and through the wonders of his creation.

It is in this autonomy of the intellect and in the freedom of the will that we recognize that likeness of

God according to which man is made.

II. THE CREATIONS OF THE HUMAN MIND.

Even as the mind imitates, in its limited way, the *nature* of God, so does its *operation* imitate that of God, as far as that is possible for a finite spirit: It creates for itself whole *ideal worlds*, and these are copies of the unseen realities lying beyond the reach of the senses.

1. *The intellectual world.*

From this the senses and their activities are rigorously excluded. Sense-perceptions appear in it only as spiritualized into concepts of material things and their qualities. As such they stand as subjects or predicates in judgments and inferences, and these latter are either *true*, *false* or *doubtful*. For here the formative intellect reigns supreme as reflecting and judging reason. The *standard* by which everything is judged, is its conformity with the laws of thought. This conformity we call *certainly* or *truth*.

In this world we distinguish two spheres, a lower and a higher. In the lower we find the concepts of material things as objects of the mind's activity. The result of this are our *natural sciences*. In the higher sphere even these concepts are no longer the objects of the mind's operations: here reason deals only with the perceived relations of *space and time*, of *cause and effect*, of *purposes and the means of attaining them*. The result

of these operations are our *mathematical and metaphysical sciences*.

2. *The moral world.*

Philosophers speak of a so-called *emotional side* of our nature. This comprises a number of more or less strong and even violent impulses and tendencies. Since they arise from a diversity of causes, they not only differ widely, but are sometimes opposed to each other. They cover the whole range of our bodily and spiritual desires, hopes, apprehensions, fears, terrors, our frequently inexplicable sympathies, affections and loves, antipathies, aversions and hates; in a word, all our bodily and spiritual passions from the meanest forms of selfishness, jealousy and lust, to the highest and purest enthusiasms of our souls.

This sphere constitutes the greatest riddle of human life: it is as unstable, as incalculable as the sea, at one time full of amenities and fascinating grandeur, at another roaring with terrific storms, which darken the intellect even as thick mists hide the light of the sun, and fill the moral world with hideous wrecks.

In common with irrational animals we have bodily impulses. These impel to self-preservation and propagation of the species. Here again what we have in common with animals brings out strongly and most clearly the essential difference between them and ourselves.

Impulses as such do not imply a knowledge of the purposes for which

they exist; they seek only satisfaction, and in that sense may be called blind. Therefore they must be adapted to these purposes by an intelligence perceiving the relation between the purposes and the means to attain them. Since irrational animals can perceive this as little as any other relations, the Creator himself has, in their case, regulated this adaptation. To prevent the blind impulses from going beyond their bare purposes, he has implanted in the animals firm instincts which cause the impulses *automatically* to cease as soon as they have served their purposes. Thus, v g., *hunger* impels animals to seek the food that is necessary for the maintenance of bodily life. And special appetites direct each kind of animals, to take the food suitable to them. The fixed instinct causes the hunger and appetite to cease, as soon as satiety is reached. Hence that easy and wonderful temperance in food, drink and sex relations we observe in animals. Instead of this painless moderation, we experience in ourselves impulses warring against each other and impelling us to destroy even the very purposes they are destined to serve: The glutton and the drunkard destroy the health, their food and drink are destined to preserve. And what appears still worse is the undeniable fact, that these and similar immoderations punish not only the slaves of such passions but also inflict untold miseries on their fellow-men.

This apparent self-destructive anomaly in our nature may, at first sight, appear easily as an unfathomable and cruel mystery.

And yet it is precisely in this very possibility of ours to turn into means of self-destruction the means destined for our self-preservation, that we recognize the highest dignity of our god-like souls. For since these have the power of perceiving the purposes of both body and soul, and the aptitude of the means conducing to the well being of both, the Creator has very appropriately, nay necessarily, made over the regulation of these matters to our free wills.

We have seen that even the Creator does not deem it beneath his dignity to justify himself before the tribunal of the intellect and so far wait for recognition. This recognition which, even in Kant's theory, is imperatively demanded by the mind's own laws, does in its turn, involve as a consequence the subordination of man to God. Here then the laws of thought do themselves point out *a new standard*, that of *duty*.

This word denotes the perception of the relation in which our free actions must stand to the will of the Creator, if they are to have any *moral value*.

Since animals are incapable of perceiving any relations as such, they can never become conscious of any moral values either.

Here then we find ourselves in a *new spiritual world, the world of*

right and wrong, of virtues and vices, of merits and demerits. From it not only sense-perceptions are excluded but also the spiritualized sensations or concepts as well as the whole subject matter of our natural sciences and even all those relations which are studied in mathematics and metaphysics. In the sky of this new world the sun of the intellect, if we may so express it, stands as guiding light, illuminating our free actions for the sole purpose of pointing out their conformity with the standard of duty or their disagreement with it. This light participates of the nature of a *voice*. For, each time it points out some act as morally good, it also commands, like one having absolute authority: "This thou must do!" And each time it points out something as morally bad, it warns in a threatening tone: "Thou must not do that!" This is what Kant calls the *categorical imperative*. It is that voice which every normally constituted man hears with the same certainty with which he distinguishes between white and black, between true and false. It is a constantly observing judge, who is not open to bribes, who always praises or blames and already thereby rewards and punishes very effectively; a judge who deeply affects our whole life by his unremitting and uncompromising efforts to direct all our free actions completely along the path of duty. And in so doing this voice never pauses for an instant to consider

whether its orders or prohibitions suit our moods, inclinations or passions. Conscience takes it for granted that its decisions surpass in intrinsic value everything else in life, and that in comparison everything else sinks into insignificance. Even death must be preferred to the commission of moral wrong, and life must be sacrificed to duty.

We are clearly conscious that these orders, issued to our will are *ever unerring* and quite *categorical*. At the same time we are also conscious that our will remains *entirely free* to obey or disobey them. This liberty is both, the deepest mystery and the highest dignity of our nature, an absolute necessity for a spirit; it is that which completes our likeness to God. Our service, our worship and our love would not be worthy of him, and therefore could not be acceptable to him if it were not entirely free from all constraint.

It is of course no easy matter to describe in ordinary terms all that is going on in this colourless, time and spaceless world of virtues and vices, of merits and demerits, of heroism and cowardice. But the comparisons to which men of all times and races have had recourse for that purpose, show that good and evil resemble processes of life or decay, and that they are of incomparable beauty or provocative of repulsion and horror. If we desire to speak of the value and beauty of virtues, we have recourse

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to the most attractive, the most beautiful and precious things the visible world affords as terms of comparison. Modesty and humility are compared to the fragrance of the violet, moral purity to the queenly lily, self-sacrificing love to the glowing rose, and virtue in general to gold purified by fire. On the other hand sin and vice are typified by animals which excite terror or disgust, or they are compared to what we consider most abhorrent, and repulsive, the aspect and stench of decaying bodies. These are not mere fancies of isolated individuals, but impressions and thoughts arising spontaneously in the minds of all men, including even the humblest and most despised races. Those who have occasion to come into intimate contact with the inner life of so-called backward races, cannot but wonder at the fact, that these moral impressions and judgments are so clearly defined and so strongly developed in them. Thus the Mundas call immoral talk not merely *sākan jagar*, bad talk, but also *sīrī jagar*, talk which is as disgusting to a normal moral man as decaying food or fish is to the senses of taste and smell. But it is especially in their social customs, so full of respect for monogamy, the most essential condition of true family-happiness, and for other elementary rights of their fellow-men, that this strong appreciation of moral values reveals itself. But since this spiritual gem

is so often hidden under the sombre pall of that awful poverty forced on them by the rapacity of less moral neighbours and conquerors, it is readily overlooked, and it can hardly be even suspected or admitted by those products of our modern hyper-civilization, who mistake faultless dress and conventional manners for morality; by those people who feel more horrified by the idea of appearing at a social function with an unconventional waistcoat or neck-tie than by that of conjugal infidelity or a fraudulent, if safe, bankruptcy.

What has just been said cannot be disproved by the objection that there are backward races with a very low morality. For first, it is now generally admitted by ethnography that most of these so-called savages, now steeped in vice, have fallen from their original high standard of morality mainly on account of the bad example and the evil practices of the first Europeans with whom they came into contact. Secondly, is it not a fact, that even in the highest circles of the most advanced intellectual and material civilizations there are, and always have been, a great number of individuals steeped in the most hideous vices? Their corruption, as well as that of the most repulsive cannibal, only proves that man is a free agent, who can resist his own reason as well as his God. Just as the misuse of this precious gift can lead individuals astray so it can also gradually lead whole tribes and races

into the deepest corruption. One thing is proved beyond a doubt, namely that the dimming and gradual disappearance of the moral sense has always been a harbinger of racial decay and eventual extinction of the tribes and races in question.

3. *The aesthetic world.*

The great beauty of form and colour we frequently remark in insects, birds and animals serves to preserve and perpetuate the species. They themselves are unconscious of their beauty as such, as they never try to add to it in any way. Nor do they appreciate it as such in any other species or kind. The tiger never stops for an instant to admire the graceful deer, and the prettiest bird finds no grace before the hawk. Though instinct impels them to arrange their nests and lairs in the most suitable manner, they never do anything to beautify them. When the irrational animal has satisfied all its bodily appetites it is perfectly at rest. Not so man. However abundantly he may be supplied with everything his body can possibly desire, he does not and cannot, for that, enjoy complete peace and rest. There still remains in him a craving quite distinct not only from his bodily appetites, but also from his hunger after truth and his thirst after moral goodness. It is *the craving after beauty*. Although philosophers, critics and historians of art continue still disputing about the right definition of beauty, men have at all times

recognized and appreciated a great many types of beauty, each of which has impelled them to the creation of corresponding types of art. These they call *the fine arts*, in order to show that these are not practised because they satisfy some bodily appetite nor even for the attainment of truth or moral goodness, but simply because they are pleasing, because they satisfy our craving after beauty.

When the intellect spiritualizes sensations into concepts, it imparts to them something of its own independence of space and time and thereby gives them something of an eternal value. It does something similar when, following its craving after beauty, it aesthetizes material forms colour, sounds, etc. It sheds over them a light of its own, which causes them to radiate in harmony with our ideals of beauty. Does not this creative faculty transform a favourite landscape into a kind of Eldorado one would like to live in for ever or revisit ever so often? And in what sweet and glowing hues does it not paint for every one his own homestead, though it may be but a poor hut standing in the most dreary surroundings? Besides the various kinds of beauty abstracted from material forms, dispositions and sounds and expressed in music, painting, statuary and architecture, there is a still higher kind, the *splendor veritatis*. Scientists of every branch are enthusiastic about the delights to be found in their

special branches, and the votaries of mathematics and astronomy pretend that the splendors of these apparently dry abstractions surpass in beauty the finest paintings and musical compositions. How surpassingly fascinating are not the beauties we discern in pure, noble characters such as we find depicted in literature and such as the friend attributes to his friend, the groom to his bride, the mother to her child?

Here it is to be remarked that the faculty of conceiving and appreciating concepts of beauty, is distinct from the power of giving outward expression to such concepts. Artistic excellence is restricted to privileged natures, such as painters, sculptors, musicians and poets. Among the artists the poet occupies a special position for two reasons: first because he is a kind of compendium of all artists: he paints word-pictures of every description, he sculptures the most expressive human faces and calls into being and action the noblest as well as the most repulsive characters in his dramatic compositions; secondly because the material through which he presents his creations to his fellow-men, is not canvas, wood or stone, but their own language, which is part of themselves, since it is made out of and reflects their own spirit. And therefore the poet affects them more easily, more deeply and more lastingly than other artists. A great deal of poetry lies ready-made in language itself,

because it wells up from minds which feel artistically and poetically.

Not only the composer of a stanza is a poet, but also everyone, who takes pleasure in it; and even the one who criticizes it, gives, by his approval or disapproval, evidence of the very same spirituality, which alone rendered the composition possible. Every man is a poet; for we all think and act poetry in a thousand circumstances of our life. For instance, whenever we try to add some amenities to it, over and above the mere demands of our bodily impulses. We go a step further in poetry in our attempts to attract the sympathy of our fellow-men to some particular feeling of ours, and we rise to purest poetry when we try to bring our physical surroundings, nay sometimes the whole universe into unison with our own dispositions, or in the same way try to depict the state of some fellow-mind. Primitive man tracing the figure of a deer on the rock wall of his cave, and the semi-savage tattooing himself act poetry just as well as the maiden who sticks a fair flower in her hair, or the European, who plants a weeping-willow over a grave. Through the flower the maiden tells her lover: "My one and only thought is to please thee, even as this flower pleases me and rejoices my own heart". Through the weeping-willow the mourner tries to perpetuate the warm assurance he addressed to the dear one, as he or

she was lowered into the grave: "Though thou be gone from me without return, my heart cannot tear itself away from thee, and the feelings thy loss raises in me, resemble the drooping appearance of the tree I plant here in token of my love and sorrow."

Although so much of the written and spoken or chanted poetry is taken up with vivid descriptions of concrete realities, such as flowers, trees, scenery, pleasant or terrifying natural phenomena, it really cares little or nothing for the realities as such; it uses just those which appeal and stir most effectively, in order to evoke by their means the emotions and passions felt at the moment. It must therefore present them under the particular aspects which will be most suggestive of these feelings. Like the power and faculty of speech, which out of a few material sounds, creates an instrument attuned to the almost infinite variety of abstract thought, the poetical power of turning all nature to the purpose of stirring the noble emotions, is, in its essentials, not a reward of effort and study, nor the result of high intellectual culture but a free gift of the Creator to man in all ages and climes. It is a gift enabling the simplest as well as the most intellectual, to absorb or force, so to say, the surrounding nature, nay at times the whole universe, into his own soul, and there attune it to the spirit's own dispositions, impregnating it with his own

joys and sorrows, so as to transform that objectively cold, unfeeling and unchangeable universe into very words, which sing or sigh or laugh or cry or glow with the brightest hopes or darken with despair. And so considered, poetry is certainly an abstraction in the highest sense of the word. And even as the simplest form of abstraction is entirely unconceivable in the animal limited to sense-perception, so too is the most elementary poetry incompatible with, and inconceivable in, a nature restricted to mere bodily feelings and emotions.

Though the spirit which builds languages and composes poetry be, in its essential features, the same in all races, both language and poetry develop along diverging lines in different races according to their intellectual, moral and economic progress.

III.—RACIAL CHARACTERISTICS OF MUNDARI POETRY.

A.—*The Mundari poetic ideals.*

To describe better the characters of Mundari poetry we may conveniently distinguish between its soul and its body: that is between the ideals dear to the community, and the garb in which the poets clothe them. As to the first, we could hardly expect to meet here either with the flights of the Aryan epos and drama, or with the diversified charms of the lighter kinds of Aryan poetry. For these suppose a degree of intellectual culture which the

Mundas were partly too indolent and partly too unfavourably circumstanced to work out for themselves. Ever since the widely spread Mon-Kmer race was broken up and its unabsorbed remnants were driven in small parties into the mountain fastnesses of Chota Nagpur and Central India, the mental horizon of the Mundas (as they are now called) has been limited to the joys and sorrows of a very simple life. Their world is a narrow circle of villages hidden away in forest-clad mountains where the appearance of an alien has, till recently, remained a quite extraordinary event. And they are even now quite content to leave the wide world and its wonders to such races as may care for them. Their only desire is to be left alone.

Hence little or no traces are to be found in their poetry of the shock of nations and races impinging on one another, of the unbounded longings of minds soaring to higher worlds of their own creation, of the mystic, melancholic or fairy dreams of the romantic school, which form the subject matter of so much of our poetry.

And yet it would wrong them seriously to suppose that they are devoid of poetic instinct. It is not at all after the manner of animals or of rude men that they are moving through their simple life. Nor can it be said that they allow themselves to be smothered by the struggle for existence. They look at

life in an intensely human way. They clearly see its joys and sorrows; they perceive them as such, and, clothe them in a profusion of songs.

Besides the old and ever new theme of poesy, the fairy dreamland of first love, with its counterpart, the poignant grief of the disappointed lover and the occasional rebellious outery against social customs thwarting love here and there, the following are the ordinary subjects of their songs: the worth of true friendship, the fitness or propriety of the good-old customs, the pleasures of the chase, the terrors of the tiger-infested forests, the horrors of war, the pangs of poverty, the complaints of the servant, the foolishness of unsuitable attachments, the reprehensible ways of the giddy-headed village-belle who seeks to attract attention in a manner which social customs condemn, the more pardonable little vanities of youth, the chaff and banter between youths and maidens, the squabbles between husband and wife, the memory of some great event, such as a battle or a great panchayat, the surprise and delight caused by the occasional sight of a rajah's gauzy suite, or even the amusement created by an itinerant Hindu merchant comically jogging along on the thrice padded pack-saddle of his wretched *tattoo* (small pony).

They are keenly alive to the beauties of scenery as well as to the charm of flowers, colours and plays.

of light; and they show their appreciation of all these charms in remarkable word pictures of great and at times deeply poetic beauty which they use as terms of comparison, as symbols of, or as frames to, the subjects treated. Simple and hard as their life seems to us, and is in reality, it still provides them with an abundance of poetical thoughts to brighten and sweeten their lot.

This original poetry may of course appear worthless or crude to the superficial reader but, though it lays no claim to artistic perfection, it brightens the Mundas' lives, and is certainly not without its own intrinsic merits. Not the least among these is the fact, that, of the hundreds of songs, which after the day's work resound over the whole country, not one is defiled by a lewd expression or even by an indecent allusion. Horace expressed the verdict of common sense when, comparing poetry to honey, he said that just as inferior honey had better not be served, so inferior verses had better not be written. Do these aboriginal forest-dwellers instinctively feel that what the Roman poet exacted for the outward form, applies with even greater force to the inward soul or essence of all human ideals, namely that a single vice renders them worse than worthless?

By the year 1906 I had collected practically all the Mundari songs then in vogue and had not found a

single objectionable one. Then I began to ask insistingly whether they had no songs with lewd expressions or allusions. I was invariably answered that such songs would not be tolerated on the dancing ground. If here and there such a song turns up, it is on the lips of a few young men when out in the fields; never in company, or in the village. They would not be tolerated. I myself could never obtain a specimen of such a song. Missionaries of all denominations strongly discouraged dancing, without however inquiring into the nature of the songs. One of them once mentioned a particular phrase occurring in a song, which he contended had an indecent meaning. That however was categorically denied by the Mundas I questioned, and one of the ablest young men I came across, told me: "Yes sir, if a fellow sit down, take his head between his hands and deliberately think evil, he can also turn these words in an indecent way but we do not do that; I never heard anybody saying such a thing." Before definitely incorporating this into the M. S. S. of the present work, I sent my whole collection of songs back to Chota Nagpur with the request to have each of them tested carefully once more on this particular point. Rev. A. Van Emelen, S. J. did the testing and sent them back with the remark that nothing in the shape of indecent words or allusions was found in any of them. Only one

of them was pointed out by a Munda as bad because a boy and a girl in reply to a parental warning to desist speaking to each other, said that they had set their hearts on each other. By 'bad' he simply meant that the song instead of inculcating the observance of the traditional marriage customs, represented a couple acting against them. Following a request for fresh inquiry into the attitude of the community regarding bad songs, the same result was arrived at again. A recent fact was also being reported, viz., a short time ago some grown-up boys were heard singing an objectionable song in the village of B..... They were summoned before the village council which tried to find out the composer or introducer of the song. To the decision of the council was added the following remark:—"This composer has served up to us meat mixed with pieces of bones" (meaning a thing unfit for consumption). Of course the song was no longer heard in the village, and all who had sung it were condemned to a fine.

This uncompromising exclusion of the obscene from the tolerated songs is something really extraordinary, if we compare it with the laxity prevailing in that respect throughout modern Europe. But it is in strict keeping with the spirit of the Mundas' social organization. As shown elsewhere, the aboriginal community feels itself

distinctly answerable for the sexual morality of its members, married or unmarried. It is this sense of responsibility which has dictated a number of customs rigidly laid down and prophylactic measures rigidly enforced. If we consider the baneful effect which lewdness in speech and song cannot but have on sexual morality, it appears quite natural that a race with a conscience should so inexorably insist, that composers shall not transgress the line between liberty and licentiousness.

Another distinctly racial characteristic of these Mundari songs is that they only deal with such feelings and emotions as are experienced by all normally constituted individuals in certain circumstances. Nowhere do we find reference to a personality out of the common, nowhere a character of extraordinary power for good or evil. Heroes such as are depicted by Homer, Sophocles or Shakespeare, are absolute strangers to the life of which these songs are the echoes. Even the typical figure of "the king," mentioned here and there, comes in only as an object of curiosity, never as a personage influencing the course of events in any way. Much less do we find a poet making an allusion to, or attempting a sketch of, any religious system. (The Karam songs do here and there venture to inculcate bits of philosophy or religious tenets. Such songs, however, being

duraṇ

of alien origin are so uncongenial to the Mundas that they call them *hambal duraṇ*, heavy songs). Hence we may confidently state that all genuine Mundari songs reveal a stage of civilization where the individual disappears in the community, and a form of literary culture entirely identified with their communal system. This system rests on a combination of ethical and social principles, embodied in customs and traditions characteristically racial, which in turn are the unwritten law and safeguard of the system itself. As such they are considered sacred and all-important, so that the individual may never exceed them without being held guilty of endangering the community itself.

B.—Outward form of Mundari Poetry.

This is of course conditioned by the characteristic peculiarities of the language.

(1) *Rhyme*. Rhyme and rhythm play such a conspicuous part in Aryan poetry that we consider them the outstanding features of its literary embodiment. Not so in Mundari.

Here there is no deliberate attempt at rhyming. Rhymes do indeed occur in many pieces. But this is entirely due to the homogeneity of the terminal elements in words, I mean of affixes to voice, mood and tense. The mere juxtaposition of two stanzas of the same song will make this clear :

duraṇ

Nokoe nijutan, caulim *capitan* ?
Cimae setertan, rambaram *sala-*
tan ?

Kaṭa perēdo rici-gugura.

Maëan perēdo besra-*ḍambarkom*.

Since all Mundari compositions are exclusively destined to be sung and never meant for recitation, the gracefulness of rhymes has probably never been felt by the Mundas.

(2) *Rhythm*. In Mundari the accent is not so marked as it is, for instance, in the Teutonic languages. In originally dissyllabic words it falls, with rare exceptions, on the first syllable ; not so, however, if the vowel of the second syllable is vocally checked. Grammatical accretions do not change the accent of the original word : hence reduplicated monosyllables keep the accent on the last syllable, v. g., *nel*, *nenel*. The same rule holds good when some infixed functional consonant turns a monosyllable into a dissyllabic word (v.g., *nel*, to see, *nepel*, to see each other). Whenever affixes are added for functional purposes, the resulting compound has more than one accent, because all its component parts keep their own accent, v.g., *haturén-koré*.

Regarding the quantity (length or brevity) of vowels, it must be noted that the ordinary Mundari vowel is neither short nor long. Long vowels are rare. When they occur in a monosyllabic root or in the first syllable of a dissyllabic one, the

Naguri dialect generally replaces them by a reduplication of the ordinary vowel with a *h* in between, v.g., *bō* Has. *bohō* Nag.; *bārom* Has. *baharom* Nag. The ordinary vowel in a root is functionally lengthened in the indet. ts., and also in the indf. past form of the p.v., when this is used to mean that one went to do the action denoted by the root. Any ordinary vowel may be lengthened for the purpose of emphasis, v. g., *nīrjanae*, *nirjānae*, instead of *nirjanae*.

The short vowels, more numerous than the long ones, are, for the most part, either merely euphonic or even optional, being, in the latter case, dropped at will as in the vars. *haḷālaḷbaḷālaḷ*, *haḷēlaḷbaḷēlaḷ*, *haḷlaḷbaḷlaḷ*. When the dropping of this optional short vowel brings a *b* or *d* in immediate contact with a following consonant, *b* and *d* remain nevertheless without vocal check. Another kind of short vowels is similar to the semi-consonants *y* and *w*, and occurs mostly between two vowels: v.g., *aḷar* *haīur*, *heḷa*, *hāḷa*, *bīḷāḷa*. The second vowel in a diphthong is of course also short.

In the adaptation of the words of their songs to the music, the Mundas take no account whatever of the quantity of each vowel. To suit the melody they will lengthen any ordinary or short vowel, except the semi-consonant vowels and the second vowels in diphthongs. It is therefore difficult to decide whe-

ther or no there is a really sustained meter in the lines and to point out in what it consists. Some pieces seem to have it; in others it is very indistinct.

(3) *The words.* For the sake of melody, the following euphonic, or rather melic, additions are made to words:

(a) Words beginning with a vowel, especially when they stand first in the line, frequently take an initial *n* by way of an easy start for the first note. Thus *okorega* becomes *nokorega*, *apu* becomes *napsu*. In the case of words beginning with *h*, this aspirate is thrown out by the prefixed *n*, so that, v.g., *hora* becomes *nora*.

(b) Vowels are often infixed or suffixed to words. These should not be confounded with the short optionals, since they have the length of ordinary vowels: *sēlekuḷi* for *sēlekuḷi*; *miruo* for *miru*.

(c) Vowels are sometimes changed into diphthongs instead of being merely lengthened, v.g., *osaīr* for *osir*.

All these changes make it difficult for an outsider to recognize at once the words of a line; he will not easily read, v.g., *osar* in *nosair* or *hojortan* in *nojoretan*.

(4) *The line or verse.* There is a distinct attempt to have the same number of syllables in the lines of the same piece. However it is seldom entirely successful. From song to song, the number of syllables in the line varies considerably.

(5) *The stanza.* By far the greater number of songs are dancing songs. The melodies are very simple and therefore short. The male dancers sing every stanza through, and then the girls repeat the second half, so that the latter's part acts like an echo. The effect is very pleasing. It is probably owing to this alternate or choral arrangement that, in all songs, the stanza is made up of only two lines sung by the boys,—the so-called third line, sung by the girls, being but a repetition of the second line: Boys:

Nokoe nijutan, cañlim capitan?

Cimae setertan, rambaram salatan?

Girls:

Cimae setertan, rambaram salatan?

The length of the line accommodates itself to the length of the melody. If the composer finds that his sentence is too short, enclitics, affixes of address or even meaningless vowels are tacked to the words; terms of endearment are inserted, or words simply repeated, so as to cover all the notes of the melody.

IV.—FORMAL FACTORS OF POETIC DICTION.

Since poetry addresses itself to the emotional side of our nature, it must be partial to concrete word-pictures and to such natural objects as appeal most strongly to our feelings and passions. But Mundari is far from being a very apt instrument for the expression of abstract thought whether of the reasoning or the emotional kind. It is still too

much tied down to a rather close, not to say slavish, imitation of concrete realities, so that it must have recourse to somewhat heavy circumlocutions for the purpose of rendering even those lower forms of abstract thought which come natural to us. The reason of this lies in the fact that, as I explain in the introduction to the Mundari Grammar, the Mundas have not developed their words into distinct and technical parts of speech, as did the Aryans, but have left them to a great extent in their vagueness. In addition to this general advantage, our Western bards have at their disposal a number of so-called 'poetic' terms which, of themselves, present objects precisely in the particular light in which poetry must present them. To give but one trite instance, the term *horse* calls up, in a general way, the picture of a quadruped most useful to man. The term *steed*, while denoting the self-same animal, brings out in addition the precise features which we most admire in it: its noble bearing and graceful gait, its swiftness, its fiery courage even unto death on the battle field. Moreover our sentences have a greater elasticity in their form. All these advantages, coupled with rhyme and rhythm, powerfully assist and stimulate the poet's mind to easily conceive objects as causes of emotions and passions which form the inner essence of poetry. Deprived of all these advantages the Munda

must try to attain the same effects with means that may appear rude and childish.

A.—Parallelism or repetition of lines in synonymous terms.

The idea, picture or feeling expressed in the first line, is repeated by means of synonyms in the second. The question naturally arises: Have they then such an abundance of words that they can give all and every concept in two sets of synonymous terms? Far from it! They have indeed a number of distinct nouns for household objects where we generally have but one which we qualify by adjectives, when necessary. Thus we say: a small basket, a square basket, a small round basket, etc., where the Mundas have quite a number of distinct words: *kanci*, *h irka*, *turki*, *dalsi*, *batika*, etc. This profusion of words is however limited to objects of daily use in the household, field or chase. Their language is naturally poor in words because a very large number of things and ideas lie beyond the narrow range of their culture. And in comparison with our Aryan parts-of speech they have only at their disposal words with vague signifying power and therefore with great functional elasticity: Whereas these denote objects and actions in their widest or vaguest sense, they hardly ever connote, by themselves alone, the precise manner in which the mind may conceive objects and forms of activity. That connotation is, to a great extent,

left to the context of the sentence and to the circumstances under which it is uttered. The same root or word-form may serve as a concrete or as an abstract noun, as an adjective or as a verb. Even pronouns, conjunctions and interjections may perform the function of a verb, and vice versa, everyone of their 21 tense-forms in any of their 4 voices may assume the function of a noun, an adjective or a verb. It is to this vagueness of signifying power, to this functional elasticity of his words that the Munda has recourse in order to produce the number of synonyms he requires for his songs. Provided a word has one main feature, one marked element in common with another, he will unhesitatingly use it in a song as a synonym although the denotation of the second word differ so much from the first that, in ordinary conversation, they are never used or regarded as synonymous. By way of illustration take the four words, *sen*, *nir*, *hojor* and *birid*: *sen* means to walk, with the ordinary gait; *nir* means to run; and *hojor* to jog a long, as carriers of palkies. These words denoting three gaits quite distinct never occur as synonyms in the ordinary language; nor indeed do their equivalents in any language. But if *sen* appears in the first line of a song, *hojor* or its musical equivalent, *nojo*, may stand as synonym in the second. The mere accident of *hojor* turning up as a parallel to

sen in the 1st line of a song, tones down its meaning in that song. The same holds good of *nir*, to run. *Biriḍ* means, to rise, to stand up, to get up. When Mundas want to have a talk on business or a simple chat, they first squat down comfortably and then start their conversation. When they have said all, they get up. That is a sign that the talk is over and that one is *going to go*. This connexion between rising and going justifies in their minds the poetical use of *biriḍ* as a parallel of *sen*.

This *poetic license* is carried to an extent which to us may appear shocking: *Soan* denotes any odour, agreeable or disagreeable; and if used as verb, it is equivalent to the English, *to smell*. *Sîrî* in ordinary conversation always denotes the very disagreeable odour of stale or decaying food in general and of rotting fish in particular. The unwary foreigner, sufficiently acquainted with Mundari, just to translate a song literally, might naturally feel shocked at finding this verb connected with some of the sweetest smelling flowers. But let him refer to the opening line of the stanza, which speaks of a sweet-smelling flower; and realize the fact that the occurrence of *sîrî* as parallel to *soan* suffices to give it, in the Mundas' estimation, the meaning of *fragrant*.

This very peculiar use of words cannot be sufficiently insisted on, if we want to do justice to the songs of the Mundas, and if we desire to

realise to some extent what they really mean. The following little piece may suffice as an illustration of this. A few remarks will make it intelligible:

Munda girls are very fond of adorning their hair with flowers. These are generally arranged in a row, like a crest, over the chignon-like knot, into which the mass of hair is gathered behind the left ear. Youths are equally fond of flower ornaments; but they stick either a single flower or tiny bouquets over one, and sometimes, over both ears. The act of sticking something over the ear (as Europeans sometimes stick a pen) is called, *dandîḍ*. Hence this word is, in songs, very often used to denote a flower or a small bouquet, just as in English, *buttonhole* is used to denote the flower or flowers fastened to a buttonhole. Such a bouquet is therefore expressed by a term which literally means something stuck over the ear, an appellation perhaps still less poetical. *Dali* or *daili* is nowadays used only in songs and denotes primarily, a bunch or bouquet of flowers. Hence it too may be used as poetic parallel of the generic term *baha* or *bā*, flower. Now, since *baha* means also *to flower*, *to blossom*, all poetic substitutes too may take the same verbal function. So that finally, *dandîḍ* may be used to mean "to blossom, to flower, to turn into a flower or flowers." In this song a youth sings to his sweetheart:

Cikan baha bahalenam, mai ? baha
baha soanam !

Cikan dandīḍ dandīḍ'enam, mai ?
ḍālli ḍālli sīrījam !

Bahate oi umentanam ? baha baha
soanam !

Dandīḍte oi rearantanam ? ḍālli
ḍālli sīrījam !

Into what flower hast thou blossomed, maiden ? Thou smellest sweet like flowers.

What bouquet hast thou grown into ? Thou art fragrant like a bouquet.

Dost thou wash thyself in flowers, maiden ? Thou smellest sweet like flowers.

Dost thou bathe in blossoms, maiden ? Thou art fragrant like a bouquet !

In addition to this rich source of synonyms the Mundas have two others at their disposal : First, they have retained in their songs, certain words which are now quite obsolete as far as conversational language is concerned, but some of which are still heard in Santali. Secondly, they readily use in songs such Hindi or Sadani words as may serve to enrich their own poetic parallels thus *ḍhār*, road, occurs as parallel to the Mundari *hora* or *nora*.

The following considerations may perhaps be suggested as a possible explanation for this very peculiar practice :

The alternating choral arrangement demands of course repetitions, but it does not, in itself exact the substitution of synonymous terms.

Would it be satisfactory explanation to ascribe this substitution to mere dread of monotony, to a desire of changing for the sake of changing ? Possibly. But this would be an exigency of style as such and a refinement hardly to be expected from an entirely illiterate race.

On the other hand poetic instinct may very well be conceived as exacting such an expedient in languages of the Mundari type. In the first line the poet presents the idea or the object destined to call up, or to appeal to, certain emotions in the beholder or listener. By the repetitions which follow he turns it round as it were before their eyes and invites them to take in its various aspects until this results in the desired emotion. Custom then lends a certain charm to these repetitions and the charm is still greater when the clear sweet voices of the girls sing over the moonlit hilly landscapes echoing the last line of the stanza.

Another more simple explanation is that parallelism affording a great help to memory must have naturally sprung up in the literature of all unwritten languages.

B.—Use of the concrete to mean the generic and abstract.

In a number of songs the leading terms of the first line are not repeated in synonymous words. Instead of this, one finds there some term of the same genus or kind but of a different species or class.

Whereas synonyms are used to concentrate the listeners attention to the consideration of a single object, the use of these specifically different words aims at the opposite effect. If the poet desire to call up a mental image of the pleasure caused *in general* by the sight of bright flowers, he will mention in the first line some tree or shrub with a gaudy flower and, as a corresponding variant, will in the next line give the name of another tree or shrub with an equally pleasing flower though the shape and colour of the second differ ever so much from that of the first. Similarly to evoke the mental image of the pleasure caused by sweet scents, he will in the first line name some scented flower and in the next another flower having an equally agreeable though different smell. He thereby intimates that he makes abstraction of the particular things he mentions and uses them only as stepping-stones, so to speak, to reach the higher or generic idea. This is carried to great lengths especially in the extensive use of similes and allegories which a language of this type must have recourse to in the treatment of wholly abstract subjects, such as various mental states and affections, lying so much beyond the reach of their simple concrete verbal means.

How, for instance, would a poet clothe in verse the race's general warning to its youth not to form unsuitable attachments because the

family will not (usually) sanction them by a regular marriage and as a result all those fond affections are sure to turn into bitterness? Here is one of several specimens. The first stanza taunts as follows :

Cetan ṭolareṇ koṭabām leonleonaṇṇa,
koṭabām leonleon !

Lata ṭolareṇ nambarbām nambar-
dumbarāṇṇa, nambarbām nambar-
dumbar !

Thou art causing to wave (on thy head), as a tree-top waves in the gentle breeze, the *koṭa* flower plucked in the upper hamlet, the *koṭa* flower thou art causing to wave (on thy head), as a tree-top waves gently in the breeze. Thou art causing to move hither and thither (on thy head) the *nambar* flower plucked in the lower hamlet; thou art causing to move hither and thither (on thy head) the *nambar* flower.

The contrasts, upper hamlet, lower hamlet, are here used as equivalents of from anywhere. The specific names *koṭa* flower and *nambar* flower are equivalent to any flowers. The words *leonleon* and *nambar-dumbar* are jingles which show graphically how the flowers with which young people adorn their heads, move and wave when they are walking and dancing. Hence the real meaning of this stanza comes to this : Nowadays thou art exhibiting thyself everywhere decked with any flowers thou findest anywhere about the village.

The second stanza chides with the

question : "For whose sake dost thou do this ?" The only change in the lines is the substitution of the interrogatives *Okoe naṅgengea* ? for *Cetan tolareṇa* and the synonym *Cimae naṅgengea* ? for *Latar tolareṇa*.

The third stanza runs as follows :

Dasikora naṅgengea koṭabām leon-leonaṇṇa, etc.

Kamīṛikuṛi naṅgengea nambar bām, etc.

It is for the sake of the man-servant that thou art exhibiting thyself, etc. It is for the sake of the maid-servant that thou, etc. Here the variants *dasikora*, the youth who is a servant in the village, and *kamīṛikuṛi*, maid-servant, perform the generalizing function in two different ways : First they show that the personal pronoun *m*, thou, is, in the first verse of the preceding stanzas, addressed to a girl (who adorns herself for the sake of youth serving in the village), and in the second verse to a youth, adorning himself for the sake of a maid-servant, and therefore to the whole youth of the race. Secondly these terms are expressly destined to show the unsuitableness of the attachment which is here censured as foolish. It is as though he said : A servant-boy is no suitable match for the daughter of a land-owning Munda and a maid-servant none for his son.

The fourth and last stanza simply states what is bound to happen in such cases :

Dasikora baṅgaia, koṭabām gosojanadoṇṇa, koṭabām gosojan.

Kamīṛikuṛi baṅgaia, nambarbām maḷajanadoṇṇa, nambarbām maḷajan !

The servant-boy is no longer there (he disappears as soon as his term of service is over) and then thy *koṭa* flower is faded, the *koṭa* flower faded ! The maid-servant is no longer there (she disappears as soon as her term is over) and then thy *nambar* flower loses its colour.

What is intended and also understood by these very concrete terms is the general warning : "Remember young people, that unsuitable lovers or sweethearts are always torn away from you, and then your fond and sweet affections fade into bitterness even as a flower, torn away from its stalk, becomes faded and colourless.

To distinguish this class of poetic auxiliaries from the synonyms, we might call them mere parallels, in contradistinction to the synonymic parallels.

In prose, the Mundas, having no *collective* nouns, merely string together the names of the components : thus *gar-kapi*, bow-arrow-axe, is their equivalent to our *arms*. In poetry such compounds are generally split asunder so that one component stands in the first line of the stanza and another occurs in the second line. Thus the question : "Who, brother, made the dazzling arms ?" is put up as follows :

Nokoe bailed, dada, samōrom kapi ho ?

Who, brother, made the golden axe ?

Cimae bailed, dada, rupa mailsār ?

Who, brother, made the silver shaft (and) arrow ?

The words, gold and silver, *samōrom*, *rupa*, are also poetic parallels.

C.—Bolder metaphors than those used in western languages.

In the first stanza of the following song, a boy or perhaps a girl, sees his or her senior brother with his bright battle-axe and glittering, white shafted arrows, and being delighted, asks him who made these dazzling arms. In the second stanza he repeats, as though in thought, the reply received. Then in the third and fourth stanza the senior brother is adjured not to parade about these horrid blood-stained instruments, which cause and recall the agonies of wounded and slain fellow-men :

1. Nokoe bailed, dada, samōrom kapi ho ?

Cimae bailed, dada, rupa mailsār ?

2. Baraē bailed, dada, samōrom kapi ho ;

Sekera bailed: dada, rupa mailsār.

3. Nalo, dadam uruŋea samōrom kapi ho !

Nalo, dadam paraēa rupa mailsār !

4. Maēomṭana, dada, samōrom kapi ho ;

Kirumṭana, dada, rupa mailsār.

Who, brother, made the golden battle-axe ? Who made the silver shafts and arrows ? The blacksmith, brother, made the golden battle-axe, the silversmith, brother, made the silver shafts and arrows. Do not, O brother, bring out the golden battle-axe ! Do not, O brother, parade the

silver shafts and arrows ! It is dripping with blood, O brother, the golden battle-axe ; they are red with gore, O brother, the silver shafts and arrows.

This little song is intended to inspire horror for the use of weapons outside the chase. It preaches mildness and love of peace. The Mundas evidently have never been a warlike race.

Since by the use of the two adjectives *samōrom* and *rupa*, the poet directly intends to invite the listener to represent to himself the very highest degree of all that is bright and glittering in the youth's armour, they here perform the same grammatical function as the superlative degree of our adjectives, so that *samōrom kapi* means a battle-axe as brilliant as gold, the most brilliant metal, or simply, a most brilliant battle-axe. Similarly *rupa mailsār* means shafts and arrows as bright as silver, the brightest of metals, i.e., most bright shafts and arrows.

Of course, we do not deny that the English adjective 'golden' is similarly used, but the Mundas by parallelism extend the same use to the alj. *rupa*, silver, and moreover, in a general way, they are, like all orientals, bolder and freer in their metaphors. This is more apparent in their sacrificial formulas, (the style of which is analogous to that of the songs) :

The sacrificer considers it his first duty to appear before Sing-bonga with a perfectly pure heart

and mind. To signify this, he first takes a bath or, at least, washes his hands and feet. Then, whilst actually raising his eyes and his offerings to Singbonga, he says that he presents his offering *samōrom tīle* (with golden hands), *pital purute* (in a brass leaf cup), *rupa carile*, (which is pinned into shape with silver bamboo pins). He calls his hands "golden", because pure and pious people are precious and pleasing in the eyes of the Divinity. He calls his leaf cup a "brass" leaf cup, and the pieces of split bamboo with which it is pinned, "silver" bamboo pins, because he wishes and prays that his poor offering may be acceptable and precious in the eyes of Singbonga. *D—Contrasts used to paint vivid word pictures.*

These pictures are generally drawn in sharp, sober outlines, unencumbered by anything superfluous. We may be inclined to think that their simplicity savours of poverty rather than of artistic purpose. But if we want to understand and appreciate their poetic beauty, we must remember that the Aborigines, constantly living in closer contact with nature than we do, have in many respects, a keener eye for its details. Simply raise before their mind, v.g., the vision of a particular tree, and directly, they will in their imagination, see that tree's special structure, together with

the shape, colour and peculiar fragrance of its blossoms and fruit. Then again the full appreciation of poetic beauty presupposes a fair acquaintance with the general scenery and the flora and fauna of their country. If we could see those things just as they do, we should easily realize that these graceful samples of nature these landscapes, birds, fishes, etc., are admirably calculated to raise in the mind the very mood or emotion intended by the poet.

These emotions moreover, though the common property of mankind, are often intimately intertwined with peculiar racial customs. Hence a knowledge of these too is indispensable for a correct understanding of aboriginal poetry. Here are some particularities of Mundari life, followed by a little piece to the appreciation of which they are a key :

In December, the mustard fields with their light-green foliage and bright golden flowers, thrown broadcast over hillsides, undulating high grounds and valleys, form a pleasing contrast to their surroundings which, where there are no jungles, begin already to acquire the dull and dreary look of a tropical summer landscape. The tender shoots of the mustard plant (*Brassica napus*, var. *dichotoma*), are used as a potherb, but indiscriminate plucking would impair the crop. Now, this crop and that of the *surguja* (*Guizotia*)

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oil plant, are the main products not cultivated by the Mundas for their own consumption, but for sale. It is an important crop since its proceeds must enable the poor cultivator to face the various cash demands to which he is subject. Its failure means that he will have to borrow money at exorbitant rates. If his son happens to be on the eve of getting married, it is from the sale of this same crop that he must get the money to defray the little trinkets he has to buy for his intended bride. These are not very expensive in themselves but, where money is scarce, the least expense counts.

The following song shows what a Munda poet makes of these facts.

A youth guards a mustard field against the cattle which, in this season, are not herded. He fondly dreams that the greed of man and the needs of life will, this year, leave a sufficient balance after the sale, to buy the trinkets he must soon give to his bride.

The Mundas have no vegetable gardens. The outskirts of their villages furnish them with the wild potherbs, leaves, roots and tubers that crop up there spontaneously. These are gathered by the women and girls whenever they are needed to season the cooked rice. Two then of the maidens out for potherbs come and want to pluck an apronful of his mustard shoots. Instead of driving them off harshly, he prefers to appeal to their

feelings by telling them that he stands in need of the proceeds of this field to buy trinkets for his fiancée. The first stanza of this song illustrates the use of parallelism by contrast for the production of a vivid word picture:

1. Buruburure manido,
Beraberare raĩ.
Limaqalomona manido,
Kidarakodora raĩ.
2. Alo kurikinben sidea manido.
Alo kurikinben tu-aea raĩ.
Limaqalomona manido,
Kidarakodora raĩ.
3. Tire mudam gonote manido,
Jagare pola satite raĩ.
Limaqalomona manido,
Kidarakodora raĩ.

On every mountainside mustard-fields. In every valley mustard-fields! The mustard plants so fresh and tender. The mustard plants so light and wavy!

Do not, O girls, pluck the shoots of the mustard. The mustard plants so fresh and tender. The mustard plants so light and wavy. The mustard by its worth means a ring on the finger. It means by its price a toe ring on the foot. The mustard plant so fresh and tender. The mustard plant so light and wavy.

The first couplet completes the word picture. In the presence of Mundas I purposely criticized the extreme simplicity of these lines: "Why does not the song say something about the light-green colour of the leaves and stalks?"

Why does it not even mention the bright gold of the flowers?" The answer was: "Because everybody sees that". To the question: "Do you Mundas, really like and enjoy the nice blending of colours in a flowering mustard field?" the answer came: "Who would not like it? It is beautiful."

E.—Mere juxtaposition of words without copulas.

Barring elliptical replies, the Mundas use in current language, four different copulas corresponding to our verb 'to be': (1) *tan* for essential qualities: Hoṛoko *tanko*, they are Mundas. (2) *a* for accidental qualities. This *a* is generally preceded by the enclitic *ge*: kadaldaru *kereboregea*, the plantain tree is full-grown, ready to bear fruit. (3) *menq* for concrete existence or presence in a given place: burukore mani *menq*, there are mustard fields on the hill sides. (4) *bano* for non-existence or absence from a place: jetana *banoa*, there is nothing.

These copulas with their frequent recurrence may hamper the poet seriously in the adaptation of his verses to the few and rigid tunes in existence. This is certainly a sufficient reason for his using them so sparingly that we meet with whole songs devoid of any copula. At the same time, such 'juxtapositive' sentences are very effective in the drawing of word pictures, these thereby gaining in sharpness and rapidity, in proportion to their simplicity.

F.—Use of word jingles.

Jingles are words composed of two parts corresponding more or less in sound. The 2nd part may be a mere repetition of the first: *kurrakurr*. The jingle then (in Mundari) denotes repetition by, or in, a single subject, and the part repeated is generally used also alone, at least as adv., of a single act or fact: *kurrken*. When the consonants in the two parts are the same, and the vowels of the 2nd part are replaced by *a* in the first, the jingle denotes repetition or simultaneous state or action by, or in, several subjects. The first part then is never used separately: *karrhurr*. Occasionally, as in *liqlaṇ*, it is the 2nd part that takes the *a*. The two parts may be the same but for a change in the consonants. Such jingles denote either repetition, not necessarily by, or in, the same subject: *kelexbeler*, *laraiparai*, or repetition by, or in, the same subject in alternate or various manners: *hekoḥbekoḥ*. In the first case, the 2nd part is not used separately: in the 2nd case, both parts either simple or reduplicated may be used to denote repetition by, or in, the same subject in the same manner: *hekoḥ*, *hekoḥhekoḥ*, *bekoḥ*, *bekoḥbekoḥ*. These remarks do not apply to jingles which, like *saraṇpataṇ*, have a double change of consonants. *Aṇandikorandi* gives an example of a jingle in which a vowel is changed and a consonant added, but, in this case, both conso-

nants are used separately (*korandi* occurring as parallel of *arande* in poetry), and are synonyms derived perhaps one from *kora*, man, and the other from *ara*, a probable old form of *era*, woman. Finally, in *herebere* we have an example of a jingle in which both a vowel and a consonant have been changed. As a rule, the two parts of such jingles are now equally obsolete if taken separately.

Jingles are not unknown in our western languages; we have, v. g., hubbub, hubblebubble, hodge-podge, pitapat, titbit, seesaw. Most of them are onomatopes. In Mundari they are by far more numerous and though a great number also are mere onomatopes, there is hardly any natural phenomenon producing distinctly pleasing and charming, delightful or disagreeable, painful or distressing impressions which has not its corresponding jingle, often with several variants.

The Munda poet is lavish in their use, but confines their functions to that of adj., adv. or verb in the future tense form, otherwise they would be too cumbrous. His fondness of jingles results evidently from the same instinct which originated the rhyme in western poetry. To the same instinct must be ascribed the jingle-like repetition of nouns to replace the plural form with the *akk. do.* There is an example of this (*buruburure, hereberebere*), in the song under *D.*

The abundance of jingles is, of

itself alone, a notable resource for poetic diction. Their value is increased by the different shades of meaning imparted them by vowel changes. Here it is interesting to note that high pitched vowels denote great swiftness or intensity, whereas low vowels denote a moderate, slow or broad motion. Take the jingles *pirpir* and *parpar*. Both denote flight through the air: put *pirpir* describes a rapid, restless fluttering or tumbling down, as seen in small birds or leaves twirled and driven about by a sharp breeze; whereas *parpar* is descriptive of a slower, heavier motion, as that of large leaves falling in a gentle breeze. Again, *jilijjilij* and *jolohjoloh* are both used of the flashes of light produced by bright objects in motion, and therefore mean glittering, flashing, shining; but *jilijjilij* is more used of the rapid twinkling or shimmering of small objects, while *jolohjoloh* better applies to larger flashes.

With much adroitness Munda poets use one jingle variety in the first line of a stanza and the other in the second, thereby calling up before the mind the whole range of impressions which certain phenomena cause. Sometimes this also suggests implications easily apparent to the hearer. This is strikingly illustrated by a stanza from a song embodying the chiding complaints of girls against the rough ways of youths. In the

hunting season bands of fifty or a hundred men, youths and boys, pass and repass in all directions. A tree is soon laid bare of its last blossom if these bands take it into their heads to stick flowers over their ears, on the way to or from the chase. Some girls looking for flowers for their hair, find none, and complain that the young men took all and moreover disfigured the tree. However to show that their hearts are divided between the flowers and the huntsmen, they throw in a flattering jingle for the latter :

Senderako *jilibejilih*, senderako
petəkeda,
Karenagako *jolobejoloḥ*, karen-
gako canḡarked.

The huntsmen, the glittering ones, the huntsmen have broken them,

The sportsmen, the flashing ones, the sportsmen have torn them off.

Here then *jilibejilih*, applying to the smaller objects, and *jolobejoloḥ* to the larger ones, the words arrow-heads and battle-axes rise before the mind, so that the lines really mean : the huntsmen *with their glittering arrows*, the sportsmen with their flashing axes.

G.—Terms of endearment.

These occur so frequently in Mundari songs that they may, in a certain sense, be considered as part of the poetical stock. Parents as well as senior brothers and sisters chiefly adopt names of brightly coloured birds or insects for their children, junior brothers and sisters.

There exists, what might be called a racial conception of friendship between individuals of the same sex. These friendships are considered very sacred and binding through life. Though the marriage rites of the Mundas state that marriage is binding for one's whole life, they have a saying to the effect that "marriage may break, but friendship never." When a boy or young man wants to strike a special friendship with another, he informs his family of the fact, and the tie, consecrated by some formalities, is to a certain extent shared in by the two families. One of the formalities consists in the adoption of a new name for each other. This is always the name of some bright or fragrant flower. The same holds good for friendships formed between two girls and even between grown up married women or married men.

Then there are some affectionate affixes used currently by parents to their children, by relatives to each other, by friends and acquaintances : *ga* and *a* may be addressed to men and women, *na* to girls only. Unmarried young men and marriageable girls never use these affixes to each other.

Sometimes the occurrence of a term of endearment or an affix of address is the only clue to tell us who the speaker or questioner is in a given song.

H.—Allegorical language.

The Mundas make a very exten-

sive use of similes taken from nature, especially in their lovesongs. These similes they call *jonoka kaji*. Many of them are chosen with genuine poetic instinct and with a correctness which reveals depth of feeling as well as a close and appreciative observation of nature. Be it noted that parallelism demands a second comparison corresponding to the first.

The following is a mother's lament over the loss of the daughter who, disregarding the laws of race and clan, marries a young man of a lower caste. Thereby she becomes an outcast and forfeits all the advantages the family and clan would otherwise have had for her. The lower castes, being landless, are even poorer than the Mundas and will therefore have nothing to offer; besides it is pretty sure that they will not extend to the Munda wife the care and affection, which they bestow on a daughter-in-law of their own caste.

Lumam is the generic term for silk-worms. *Laria* is one of the two kinds bred in Chota Nagpur. Both words are very often used as terms of endearment by parents for their children. Silk-worms feed mostly on sal and *Terminalia* leaves. They do not feed on palm leaves which are too tough. *Kita* is the Phoenix sylvestris, the wild date palm; and *tali*, the Borassus flabellifer, the palmyra.

The mother complains that her daughter, deceived by fine appear-

ance, has contracted a union which must eventually turn out disastrous to her as a palm leaf proves to a silk-worm. The first stanza is simply a cry of horror: *Go* is the most affectionate affix.

Lumamingo! lumamingo! Kita suba lumamingo!

Lariaingo! lariaingo! tali suba lariaingo!

My sweetest silk-worm! my sweetest silk-worm! under a date palm (leaf) is my sweetest silk-worm!

My darling *laria*! my darling *laria*! under a palmyra leaf (is) my darling *laria*!

The second stanza states the fact of the mésalliance as completed:

Kita suba lumamingo! kitarego tolenjana!

Tali suba lariaingo! talirege neórâñjan!

Under the date palm leaf my sweetest silk-worm, to the palm leaf it has attached itself.

Under the palmyra leaf my darling *laria*, to the palmyra leaf it is wound fast.

The third stanza complains of the utter foolishness of the mésalliance because she might so easily have found a husband among young Mundas.

Bale opaḍ banḷeka kitarego tolenjana!

Lindur sarjom banḷeka talirege neórâñjan!

As though there were no young saplings, it attached itself to a date palm!

As though there were no tender sal trees it tied itself to a palmyra!

The last stanza foreshadows the harsh future of the wayward daughter and reproaches her with ingratitude to her own parents.

Kita ci aputia? kitarege tolen-iana!

Tali ci engatia? talirege neô-rânjan!

Can the date palm ever be as a father to it, that it attached itself to a date palm?

Can the palmyra ever be as a mother to it, that it tied itself to a palmyra?

V.—MORAL BEARING OF THE SONGS.

It may, I think, be claimed for these songs that they depict graphically, and that their conception is sometimes highly poetical. So much seems evident from even a cursory perusal of the songs.

A more attentive study would seem to justify the conclusion that they are, to some extent, intended for the purpose of inculcating in the simplest, and perhaps the best and only way at the disposal of such a civilization, the social and moral customs of the race. They do no doubt bear abundant traces of being spontaneous effusions of a poetic conception of life. But it is natural that among the many songs which welled up spontaneously, the vast majority should depict life precisely as it stands in the frame of the peculiar racial customs and as moulded by the communal system. It is therefore conceivable, that

among them those which seemed best suited to inculcate such moral and social precepts, should have been preferred, and have received the public sanction of being allowed as standard songs on the dancing ground.

This teaching does not take place in a positive didactic form, but rather in one of the following ways: (1) Unbecoming practices are exposed to ridicule or sarcasm. (2) Descriptions of practices running counter to the recognized social and moral standards are followed by a short graphic exposition of their disastrous consequences. (3) As shown already, the conclusion of one of the songs shows how individuals ought to feel and resign themselves when some racial custom, especially in marriage decisions, runs counter to individual inclinations. (4) Some songs directly inculcate the necessity of submitting to any inconvenience rather than violate the sacred rules of touch which have done so much for the maintenance of mutual respect and that really wonderful morality! of even very large families. For it happens that three or more married brothers live together in comparatively small huts. One of these rules forbids the wife of a junior brother to stand or sit on, or even to touch, the mat used by her husband's senior brothers or sisters. These seniors show the same respect to her mat: on that no body may step except her parents-in-law, her husband and

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the children of the house because these latter must all of them, show her the respect due to a mother. In the following song temptation sings to the junior daughter-in-law of the family: "Bolome nuru bolome! rabana nuru rabana. Sorome nuru sorome! rear nuru rear, nairi! Come in beetle, (*uru*, beetle, is here used as term of endearment) because it is cold. Fly in, beetle, because it is very cold out there, alas!". In the next stanza she answers: "How could I enter since in one part of the hut my senior brothers-in-law are seated and in the other my senior sisters-in-law!" In other words: "What is the inconvenience of cold to that of breaking the sacred rules handed down by our ancestors!". (5) But the most valuable and the most effective teaching conveyed by these songs is the rigorous exclusion from them of every indelicate allusion. So long as a race has the wisdom and the courage to exclude these from its public amusements, it need not bother overmuch about worded rules for the safeguard of the racial morality.

It is a striking feature of the Mundas' public life, that they have no *ex officio* teachers of secular or religious knowledge, because children are constantly in requisition for grazing cattle and for other house or field work. The only time they can gather and do so willingly, is after the day's work, on the dancing ground. The idea of using these

gatherings for the purpose just described, would suggest itself quite naturally to the community.

These dances are no longer what they were some decades ago because the destruction of the communal system in most villages has introduced aliens nearly everywhere, and this cause has also to a great extent nullified the original prophylactic measures. They have lost so much in good form that already in the last decade of the nineteenth century the older people complained of what they considered as wild and unseemly. Even if we make an allowance for that propensity of old age, which gained for it the somewhat sarcastic title of *laudator temporis acti*, it is certain that the complaint contains more regrettable truth than exaggeration. In the "good old times" of which the elders speak, the whole community would gather on the dancing ground. Parents and grandparents would sit around listening to the songs and the drums and sharing in the joy of the young people, and the children would be there, learning on the dancing ground itself the words of the songs, the melodies and the steps of the various dances. It need hardly be said that all this constituted, by itself, a great safeguard of decency and morality.

If such a school be very primitive, it can hardly be denied that it is attractive and, in its way, effective in bringing home the social and moral wisdom of the race to a light-

hearted and not very highly gifted youth.

Song-making too has fallen to a rather low ebb in recent times. The unequal struggle for existence, the race is going through, is anything but favourable to poetry. Add to this the fact that Missionaries are trying to substitute forms of Christianity for their old beliefs and practices, without consideration for the good points in them. All this is calculated to disturb the mental and moral calm so necessary for poetry.

VI.—CONCLUSION.

If we judge Mundari poetry by the high standards we meet with in the various Aryan languages, then of course it stands condemned as a rather rude attempt, as the product of a lower mental culture; even as their material culture can stand no comparison with that of the West. Compared with European agricultural machines, the Mundas' implements are as children's toys, the work of children's wits and hands. Compared with an English residence a Munda's hut is abject poverty; and his village is hygienic horror if contrasted with the sanitary arrangements of a modern municipality. But to the Munda his implements, his hut and his village appear in a very different light. He cannot make the comparisons which depreciate these things in our eyes, because European terms of comparison do not exist for him. To him his imple-

and fields mean security against famine; his hut means comfort and shelter against rain and cold; and his village stands for all the amenities and safeguards afforded by a regulated communal life nay, in more than one respect, his village is regulated much better and more wisely than are our European communities. If we consider all these things in themselves, we too shall realize that in spite of their rude simplicity, they embody much social and economic wisdom; and they will appear to us also as an immense advance on the state of those who had to live by the chase, and to face their prey with rude stone weapons. We shall see in them elevating factors, which made the lives of generations easier and happier, we shall, in a word, appreciate them as living evidences of that spirit in man which ever pushes onward and upwards without rest and without discouragement, even in the face of the greatest obstacles. Similarly, if we want to understand what this poetry is to the Mundas and what its real value is in itself, we must consider it in and by itself, irrespective of the Aryan poetry.

The mere existence of the humblest form of poetry is, by itself alone, most conclusive evidence of the presence and activity of the human spirit, and a stronger proof of it than the forms of material progress. For it implies a view of

life which we cannot, by any stretch of the imagination nor by any effort of the mind, attribute to the irrational animal. The animal may be, and in its way is, very practical, but it is never a poet. If, as has been so well said, language constitutes an impassable barrier between man and the irrational animal, poetry does so in a still higher degree.

Whatever the merits and demerits of the Mundas' poetry may be, it is itself so intimately interwoven with the characteristic features of their language and with their whole stage of culture, that we must consider it as the exclusive product of the Mundari mind. It cannot be something borrowed from another race.

It is true that one of the Vaisnav missionaries, Binand Das, who tried without any real and permanent success, to convert the Mundas to their own religious and philosophic views, composed some songs in Mundari. These so-called Karam songs do, at the first glance, appear as something alien, and, as has already been stated, are so uncongenial to the Mundas, that they call them heavy songs. It would seem that these aliens, despairing of the success of their oral teaching, tried to conform to the national taste, and clothed their ideas in popular songs, as the only chance of getting a hearing at all.

Now these few songs of foreign origin confirm the truth of the

assertion, that the bulk of Mundari songs are of purely Mundari origin.

Can we say the same of their music? Have they themselves invented or composed their simple melodies or have they borrowed them from others and if so, from whom? From the Indian Aryans, from the Dravidians or from some non-Indian race? Since the inquiry into the music of the surviving aboriginal races is only in its initial stage, this question cannot, at present, be answered satisfactorily; not even by a trained musician. And yet a satisfactory answer is important to ascertain racial connexions, and to show the influence the different races have exercised on each other.

All that I could contribute towards the solution of this question, was to induce some trained musicians, to interest themselves in the matter so far as to try and write the Mundari melodies as accurately as possible, in the ordinary European notation.

In 1908 Reverend Father P. Hipp, S. J., a scholar in musical theory and at the same time possessing an easy command of nearly all European instruments, kindly consented to go with me to Sarwada and to devote a whole week to the investigation and notation of the melodies and of the Mundas' way of handling the musical instruments at their disposal. During those 8 days the mission station resounded with song and music.

from morning till evening, and all the dances were gone through repeatedly before him. Great was the wonder and delight of the Mundas when they saw, that already on the second day he beat their various drums as well as they did, and repeated snatches from their melodies as he was testing and retesting them for the purpose of notation. But what pleased them most was to see that a European interested himself in their music and seemed to like it.

In 1912 Rev. Fr. Aman, S. J., at my request, examined the melodies noted by Fr. Hipp, and then went with me for a couple of days to Sarwade, to hear them sung by the Mundas themselves.

In the beginning of 1914 the Lieutenant-Governor of Bihar and Orissa asked me to bring a travelling professional of a grammophone firm to the village of Khunti and take records of the ordinary melodies. Unfortunately he could remain only one day. It had been impossible to give sufficient notice to the singers, and so the result was rather unsatisfactory. Only a few melodies could be recorded. These were sent to the British Museum in London. Then came the war, and I have never heard, whether these were ever examined by a competent authority.

It is self-evident, that these melodies as noted and remarked upon by Rev. Fathers Hipp and Aman are published solely to enable specialists

to compare them with those of other races and thus contribute to the solution of the questions put above. They have only this ethnographic interest. It would be absurd to claim for them the merits of musical art in anything like the sense attributed to that term in modern Europe.

One merit however must be claimed for them. They contribute a great deal to brightening the lives of the Mundas. Mundari children sing during many of their games; youths and maidens not only sing at dances, but groups of boys and groups of girls will frequently start a song on their way to work. The village story-tellers intersperse their stories with snatches of appropriate songs, which are taken up and repeated by the listeners; the sacrificer has a sort of psalmody for his sacrificial formulas; the conjuror, when exorcising a house or invoking blessings on its inmates, chants the legend of Singbonga's incarnation, and utters his threats against the evil spirits in a sort of sing-song rhythm, which does not seem inappropriate to his violent apostrophies. Finally, at burials the village women sing their lamentations in the form of a dirge. Out of a thin bamboo many a youngster makes himself a flute with six notes. Why it should have this particular form he could not say, but as he follows his cattle, he patiently practises day after day, and eventually succeeds in reproducing all the tunes he has

duraŋa

ever heard. A single-stringed guitar, called *tuila* (Pl. XXVII, 3) is highly appreciated, and a good *tuila* player will draw quite a crowd around him of an evening as he goes through his repertoire of melodies. Neither the player nor the listeners will venture to sing, or to whisper whilst the *tuila* is breathing forth its plaintive notes.

All their melodies are indeed very simple but appropriate expressions of certain feelings, and the facts just quoted about the Mundas' eagerness for them, show that they certainly realize this keenly, and that for them these melodies are infinitely more, than they can ever become for us. Their souls are carried away by them, just as the souls of the more refined and better trained Europeans are affected by the brilliant compositions of musical genius. In this lies the real significance of the fact. These melodies are the best their state of culture enabled them to produce, and this, little as it may appear to us, does for them, what our most soul-stirring music does for us: it delights and ravishes. In a certain sense it even does more for them than our music does for us; for, intense cultivation, combined with the efforts of a number of musical geniuses has carried the classical European music far beyond the reach of the majority, and made it the delight, and preserve of a select few, whereas the very simplicity of

duraŋa-hesq

Mundari music has left to it the character of a much appreciated luxury or delicacy of life within easy reach of all.

The dance songs are divided into several categories and each of these is restricted to a particular time of the year. Thus, the songs called *jadura* begin at the Sohorai feast, in October and last till the Phagun feast in February. Each category has one or more subdivisions, and these again are restricted to a fixed sequence and time, if two of them are allowed at the same dancing meeting. But all these names and restrictions refer primarily to the different steps used in the various dances, and therefore to the melodies only inasmuch as they are adapted to the steps. For detailed explanations see the article under *susun*.

duraŋ-aŋ intrs., to sing all the night till dawn: *duraŋaŋtedako*.

duraŋaŋ-q p. v., imprsl., of the singing, to go on till dawn: *holado duraŋaŋlena*.

duraŋ-aŋq subst., the act of a group of men abandoning the dance in favour of another group of men, whose turn has come, as explained under *aŋq*.

duraŋ-au intrs., to come along singing.

duraŋa-hesq subst., *fide* Haines, this name is given to two species of fig trees: (1) *Ficus Rumphii*, Bl.; *Urticaceae*,—a large tree, the leaves of which have a truncate base and the apex narrowed into a cusp one

duraŋ-kahani

fifth the length of the leaf; the petioles are $2\frac{1}{2}$ - $3\frac{1}{2}$ " long. (2) *Ficus Arnottiana*, Miq.,—a small tree or large bush of which the leaves have a similar cusp, but with a cordate base and petioles only $2\frac{1}{2}$ " long. Both these trees are commonly called *simihesa*.

duraŋ-kahani, **duraŋ-kāni** sbst., a tale in which there are one or more songs. In these songs the whole audience joins.

duraŋ-saba trs., to sing a certain song so often that it does no more appeal to one.

duraŋsaba-go p. v., of a song, to lose its interest because sung too frequently.

duraŋ syn. of *takaŋ*, I. adj., of men and animals, so lean and weak that they can scarcely walk: *miad duraŋ kerako kiriatia*. Also used as adj. noun *no duraŋ okoātepe aulja?*

II. trs. caus., to cause one to become so lean and weak: *sīsīteko duraŋkia*, they reduced (the bullock) to that state by making it plough too often.

III. intrs., to be so lean and weak: *duraŋtanae*.

duraŋ-g p. v., to become so lean and weak: *miad uritain duraŋjana*; *karakaratee duraŋjana*.

duraŋge adv., with *lel*: *purā duraŋgeŋ lellja*, I found him very lean and weak.

duraŋge, **duraŋgeleka** adv., so as to become very lean and weak: *duraŋgeko sirikakja*.

durdur (II. *dur*) occurs in the Asur legend, intrs., to say: begone!

dursu-mursu

begone! *durdurjadako*.

durdur I. sbst., a flow of blood from a wound: *durdur najompurute atakaŋoa*.

II. adj., with *maŋom*, blood flowing from a wound: *durdur maŋom lellere misamisa hitihitia*, some people feel sick at the sight of flowing blood.

III. trs. caus., to cause someone's blood to flow: *kasijaŋe ne meroma maŋomko durdurkeŋa*; *ne merom kasijaŋe ko durdurkia*, or *maŋomko durdurkia*.

IV. intrs., of blood, to flow from a wound: *maŋom durdurtana*.

durdur-en rflx. v., to cause one's own blood to flow: *miad badikār pītŋe durdurtaniŋ lellja*, I saw in the market a juggler who made his own blood flow.

durdur-g p. v., to bleed profusely: *ne merom purage durdurjana*.

durdurtan adv., modifying *maŋom*, so as to flow profusely: *durdurtane maŋomtana*, he bleeds profusely.

dūrkaŋa! (popu'ar H. *dūr karā*!) interjection of annoyance or vexation, how foolish! dear me!!

durmus, **durmusu** vars. of *dhurmus*.

dursu-mursu, **duru-musu** (Sad. *duru-musu*. In Or. *dhuruŋ-musuŋ* means half asleep) syn. of *ruŋguŋsuŋguŋ*, I. sbst., the being unwell, a state of health between good and bad, v. g., before or after sickness: *hasulenŋa durumusu menagea*, he is not yet quite recovered.

II. adj., with *horo* or *jē*, not feeling quite well: *durumusu jitege kami*.

durɬapa

durua

tana, kamitanko banakoa orare, though he does not feel quite well, he works because there is no one else in the family to do the work. It occurs also in poetry:

Lōmuɬu durumusu ruɬguɬu,

Tala nidam neratan.

Lōmuɬu durumusu ruɬguɬu,

Nadinidam segedetan.

Coal-black fellow, looking unwell and having only bones under thy skin, thou art scolding in the middle of the night.

III. intrs., (1) prsl., to be unwell: en hulanɬa durumusulenamente kain sendarijana, I could not go that day because I was not well. (2) imprsl., to feel unwell, out of sorts: durumusuɬai hoɬo hasusateo kae tigoa, bugijisateo kae tigoa, a man who feels unwell cannot be said to be sick and cannot be said to be in good health.

dursumursu-u, durumusu-u p. v., same meaning.

IV. adv., with or without the afxs. ange, ge, tan, modifying aɬkar: durumusage aɬkarjaɬna, I feel out of sorts.

dursumursute, durumusute adv., modifying kami, senɬ, etc., with the feeling of being unwell: durumusu-tee senɬjana.

durɬapa sbst., a cyst about as thick as the fist, which seems filled with liquid and grows anywhere in the case of buffaloes, under the head in the case of bullocks. As it has no fatal consequences the Mundas seem never to try and cure it: ne keraɬ durɬapa cilcka bugioa?

durɬapa-p p. v., to get the tumour described: aleɬ miad urɬ durɬapa-akana.

durua trs. and intrs., (1) to be unable to do smth. This always connotes that the work does not seem above the ability of the subj. and implies disapprobation, hence its use is generally confined to scolding and self-reproaches. (2) not to dare to say smth. These meanings do not change when durua is preceded by the negative particle kã. Durua may be affixed to the prd. denoting the action one is unable, or does not dare, to do, or it may be separated from it by the prnl. affixed subj. In both cases it takes the trs. or intrs. ts. afxs. proper to the prd. which precedes it, so that (a) if this prd. be trs., durua takes the trs. ts. afxs. iada, keda, etc., and in the p. v., qtana, jana, etc.: kandi caɬlim gɬduruajada? Art thou unable to carry half a maund of paddy? kajile duruaia, or, kaji kale duruaia, we did not dare to tell him; nimiran natin holako cabadurua-keda, they were unable to achieve that much yesterday; miad kaji menɬ, mendo kajiin duruamtana, kajilain ci kã? There is smth. I want to tell thee but I do not dare; shall I tell it or not? (b) when this prd. is intrs., durua in the past ts. becomes duruakena, duruada or duruajana: netɬ jakedin hijɬduruaiana, I was unable to come as far as this; ente en rajaɬ kurihonko orare uduɬduruaɬci haɬako baintana ad manditu kakoatana, then those

duru-duru

daughters of the king, not having dared to say what had happened, feigned to be peevish and refused to take their meals. Sometimes, however, the word denoting the action one is unable or afraid to perform, must be understood from the context. Then the past ts. is *duruada* : nea kăcira *duruq* ? shall I not be able to do this ? năoi kaira *duruai* ? Why should I not be able to overcome this one.

duru-a-n rflx. v., same meanings : en kami *duruantana*, he is not able to do that work ; hijumee menlena, netă jakede *duruanjana*, he was told to come, he has been unable to come up to here ! netă jakede *tundar-duruanjana*, landia jati ! He has not been able to come up to here, the lazy fellow !

du-p-urua repr. v., (1) to be both unable to do smth. to each other. (2) to be both afraid of saying smth. to each other : barankira biterredokira kapadrađakana, mendo erakira *dupuruatana*, or mendokira *erar-dupuruatana*, or *eperar-duruatana*.

duru-a-p v., of a certain action, (1) to be impossible to perform : en kami kă *duruajana*. (2) to be omitted through fear : enado *kajiduruajana*.

duru-duru Has. var. of *dhundula* in the third meaning, viz., as referring to dimness of eyesight. It is not used for the momentary inability to see properly arising from a sudden transition from bright light to dusk or darkness. In that case they say *medira nubaakana* or *med nubaqjaina*.

durum-durum

duru-duru (Sad. *durul durul*) used especially of witches and thieves, I. subst., the act of prowling about secretly at night : *duruduru* namjanre najom sakiqra boro mena, when some one is found prowling about secretly at night, he is liable to be called a wizard. II. adj., with *horo* or *kuri*, who prowls about secretly at night. Generally used as adj. noun : miad *duruduru* kundamren namlia, kuli-iaira, do kaklao kae kakla, I found a prowler at night at the back of our house, I questioned him, but he did not even open his mouth.

III. trs., to prowl a place secretly at night : alea kundamo misae *durudurula*.

IV. intrs., same meaning : soraĩ-sandire najomburiako *duruduru-tana*, on the eve of the cattle feast witches prowl about secretly at night.

duruduru-n rflx. v., same meaning : abua kundamre kumburu ci najome *duruduruntana* ? sara bari alumq-tana, medtedo kae lelqtana, is it a thief or a witch who is prowling at the back of our house ? I hear a slight sound, but cannot see him.

duruduru-gp p. v., to be prowled : apea kundamo *durudurulena* ci ?

V. adv., with or without the afxs. *ange*, *ge*, *tan*, *tange*, also *duruleka*, modifying *senbara*, prowlingly.

durula ! var. of *dukut* ! but used only in jest.

duruleka adv., syn. of *duruduru*.

durum-durum I. adj., entirely black, dark blue or green : miad *durumdurum* kera ad miad parnale.

kirinakaḍkina, we bought an entirely black buffalo and a red one; hatioe *durumdurumgea*, the elephant too is entirely blackish. Also used as adj. noun, a mass of black, dark blue or green: ena cikan *durumdurum* lelqana, hati ci kera? What is that dark mass? An elephant or a buffalo? sirmara *durumdurum* rimbilte topajana, the dark blue of the sky is covered by the clouds; loëona *durumdurum* baba jaromtanre ena tunduua, the rice-fields will remain one mass of green until the paddy ripens. N. B. *Durumlekan* is syns. with *durumdurum* as adj., but not as adj. noun: jargire soben loëona *durumlekagea*.

durumdurum-q, *durumleka-q* p. v., to become one mass of black, blue or green: jargisā soben piriko *durumdurumoa*; ne loëona niralge *durumdurumakana*.

II. adv., with or without the afxs. *ange*, *ge*, *tan*, *tange*, also *durumken-durumken*; *durumleka*, *durumakanleka*, adv., like one mass of black, blue or green: en bagaica *durumdurumtan* hariargea; *durumleka* nubaa-kana, it is pitch-dark; kudadaru *durumkendurumken* jōakana, the Eugenia tree is black with fruit; rimbil banqre sirma *durumdurumgeleloa*; en kera *durumakanlekae* lelqana.

durumleka see under *durumdurum*.

duru-musu var. of *dursumursu*.

duṛa-duṛi, *duṛu* vars. of *dhuṛa*.

dūṛ-bagel trs., to do once only the action described under *dūṛdūṛ*.

dūṛbagel-q p. v., of the same action, to be done only once.

dūṛ-dūṛ, *dūṛu-dūṛu* (H. *thultthul*) I. sbst., the repeated noise made by (1) some heavy object or being falling or jumping into leaves, mostly green leaves. (2) a man baling out water with a vessel or basket, in contrd. to *huḍḍahuḍḍu*, which has a wider meaning as it is also used for falling or running water. In both meanings, if the noise be produced by several persons or objects, the jingle *dāṛadūṛu* is used: *dūṛudūṛuina* aīumla, okoetako hai arētana?

II. adj., with *sari*, same meaning.

III. trs., (1) to bale out water, repeatedly with only one vessel: *dūṛudūṛujadakiṇ*; ḍakiṇ *dūṛdūṛjada*. (2) to jump into green leaves: *patāṛakoe dūṛdūṛjada*.

dūṛdūṛ-q, *dūṛudūṛu-u* p. v., (1) of water to be baled out. (2) of green leaves to be jumped into.

dūṛdūṛtan, *dūṛleka*, *dūṛudūṛutan*, *dūṛuleka* adv., making repeatedly the sound described: *dūṛulekakikiṇ* arejada.

dūṛkendūṛken, *dūṛukendūṛuken* adv., the same with interruptions.

dūṛken, *dūṛuken* adv., the same only once.

duṛḍurīa (1) syn. of *dhuḍat*, *dhoṛea*, humbug. (2) talkativeness. Constructed like *dhoṛea*. Note the saying: Sampuria *duṛḍurīa*, Nagpuria potompuria, the Mundas find their pleasure in a good talk, whereas the Oraons and their other neighbours are rather of a roaming disposition, going about on visits as

duṛhi-tasaḍ

soon as they have stored their rice.

duṛhi-tasaḍ Nag. var. of *duṛi-tasaḍ*.

duṛi var. of *dhura*.

duṛia (See under *dhura*) I. adj., sown in quite dry, dusty ground: *duṛia* guṛulukoe borgoḍḍaḍa, misa ḍaleḍoi baṇḍiḍikeda, enamente, it (the weather) kills the millet sown in dry ground while it is still long and thin like a thread, because after one shower the rain stopped altogether. Also used as adj. noun: neskaṇa ḍa *duṛiakoe* omonkeda, the last rain has caused to sprout the seeds sown in dry ground.

II. trs., to sow in quite dry ground, in dust: baba *duṛiatum*, sandikolḍo ḍara asraḍ aṭakarḍtana, sow the paddy in the dry ground, it looks as if we may hope for rain just before the new moon.

duṛia-ḍ p. v., to be sown in quite dry ground: moḍ sala *duṛiajana* bar sala alire herḍtana.

du-n-uṛia vrb. n., the extent of sowing in dry ground: *dunūriako* duṛiakeda, goṭa sokorako cabautertada, they have sown in dry ground all over the dell.

duṛia-maṇno sbst., one of those common mynas which make their nests in the hot season, in cntrd. to *iargimaṇnc*, one of those which make them just before the rains so that the young birds are hatched with the first rains and leave the nest in the days of the heaviest showers: *duṛiamaṇnoko* māicanḍureko poakoa orḍ jūnenḍereko apirkoa.

duṛi-tasaḍ

***duṛiaḍ** (See under *dhura*) I. trs., to go ver smb. with dust, used only of the dust thrown, as is the custom, on one who has the upper-hand in a fight and, in the case of an animal, also on its owner: simtolreṇa ḍarījana sangite aīṇa simko *duṛiḍkja* orḍ aīṇoko *duṛiaḍkīṇa*; urīkina upuṭḍjanre ḍarīniṇa kisanko *duṛiaḍia*, urīdo kā.

du-p-uṛiaḍ repr. v., (1) to be in the habit of throwing dust at the winner: opotainurao honko *dupuṛiaḍa*, also after wrestling boys throw dust on the winner. (2) sbst., the habit of throwing dust at the winner: ḍikuraṛikoreḍo simtolre ḍskar *dupuṛiaḍ* lelakana, amongst the Sadans this habit has been seen only in the case of victory in a cock-fight.

duṛiaḍ-ḍ p. v., to get covered with dust after a victory: miad sanḍito apisae ḍarīlena, puragee *duṛiaḍjana*, with one cock he got the victory thrice, he had a lot of dust thrown at him.

du-n-uṛiaḍ vrb. n., the extent to which dust is thrown at the winner: *dunūriaḍko* duṛiaḍkja, goṭae poroal-cabajana, they threw so much dust at him, that he is covered all over with it.

duṛia var. of *hura*, used in the Nagra country.

duṛi-saṇga var. of *duḍisaṇga*.

duṛi-tasaḍ Has. **duṛhi-tasaḍ**, **duṛhi-tasaḍ** Nag. syn. of *garajoponḍ*, sbst., *Thysanolaena Agrostis*, Nees.; Gramineae,—a very large grass, 5 to 10 feet high, with large,

durī

durkað

broad, flat leaves about 18" by 3", and large, decompound panicles; found mostly along ravines and water-courses. It is used for making brooms.

durī, *dūri* (H. *jori*; Or *jūri*. For the equivalence of *d* and *j* cfr. *daṛkadoren*, *dhêódhêó*, *dambua*) I. subst., four measures of grains: *durī* baba or *mīd durī* baba, four measures of paddy; *cimin durīm* sonakada? How many times four measures didst thou measure? It occurs in the following song:

Tilma, tilma ho! dada,
Pati tilma ho! dada, pati tilma ho!
Tilma, tilma ho! dada,
Durī tilma ho! dada, *durī* tilma ho!
Nokoe nereled, dada,
Pati tilma ho! dada, pati tilma ho!
Cimae pasireled, dada,
Durī tilma ho! dada, *durī* tilma ho!
Sesamum, sesamum, O my elder brother, One measure of sesamum, O my elder brother, one measure of sesamum! Sesamum, sesamum, O my elder brother, Four measures of sesamum, O my elder brother, four measures of sesamum! Some one has sown, O my elder brother, One measure of sesamum, O my elder brother, one measure of sesamum! Some one has sown, O my elder brother, Four measures of sesamum, O my elder brother, four measures of sesamum! (All this to say that everybody does not sow the same quantity).

II. intrs., to measure four measures of grain: *ciminsam* sonakada?—*durīakadain*.

durī-q p. v., imprsl., of four measures of grain, to be measured: *apisa durīakana*, *alom ririna*, do not forget that 3 times 4 measures have been measured.

durīdurī, *dūridūri* adv., 4 measures of grain each: *durīdurīko* donjana, they got each four measures.

durkað, *durūkað* I. subst., humbug: *samag mocam lagajada*, *ama durkaðte* kale *durkaðqtana*, thou tirest thy tongue uselessly, we are not taken in by thy humbug.

II. trs., (1) with *kaṭea*, to smoke rats: *kaṭeakole durkaðjadkoo*. (2) with *cunagi*, in jokes and scoldings, to smoke a cigarette: *cunagi durkaðtana*. (3) with *kaji*, syn. of *dhorea*, to humbug: *kaji durkaðjadiea*. (1) with *kami*, syn. of *duruibagel*, to expedite, to achieve quickly: *nāge ne kamibu durkaðea*.

III. intrs., of houses only, syn. of *dunḍukað*, to burn, to be on fire: *ora durkaðtana*.

durkað-n rflx. v., with *cunagi*, to smoke a cigarette: *enarāte cunagi durkaðntana*.

durkað-q p. v., corresponding meanings: *kaṭeako durkaðqtana*; *cunagi durkaðqtana*; *kaji durkaðqtana*, humbug is going on, the long bow is being drawn; *kami moḍ pītre durkaðoa*; *ora durkaðqtana*, the house begins to burn.

durkaðkendurkaðken adv., smoking (cigarettes) again and again. Also used intrsly.: *kocokocooḡe duba kanci cunagigee durkaðkendurkaðkena*, *kamido kao urunamjada*, sit,

dārken

ting on smth. high (a stool, a bed) he smokes his cigarette again and again but does not remember his work.

dārken adv., making only once the sound described under *dūrdūr*: *dārken kuṛil* to jump with a rustling sound into green leaves, in cntrd. to *rosoḍken kuṛil*, the same, in dry leaves, and *dūrken kuṛil*, to jump with a plump into water.

duru-duru (Sad. *daṛa duru*, *durdurnwā*, the going up of smoke; Or. *tuituira'ā*, upward in a straight line) I. subst., dense heavy smoke: *duruduruiz lelledci guñjā lōtana menten bicārleda*, seeing the heavy smoke, I thought the temporary hut was burning.

II. adj., with *sukul*: *duruduru sukulte goṭa oṛa pereakana*, *medo kā ḍariqtana*, the house is filled with dense smoke, one cannot even keep the eyes open.

III. trs. caus., to burn smth. producing a dense smoke: *purape durudurujada*, *berel sūnko alopea*, *rōroako tinape*.

IV. intrs., to burn with a heavy smoke: *bursire gunda busu jamaakana*, *enamente durudurulanana*.

duruduru-q p. v., same meaning: *puṭūkalsān duruduruua*, *enamente kecq rapare kā ṭaūkaoa*, *soben kecqko mosonagodoa aḍ kā isinoā*, *puṭkal* wood cannot be used for a tile kiln, it smokes too much, all the tiles would be blackened and not get baked. (?) fig., of a house, to burn down: *oṛa durudurujana*.

V. adv., with or without the afxs.

durul-durul

ange, ge, tan, tange, modifying *sukul*, densely: *puṭūkalsān durudurutan sukuloa*. It is also used fig., of chaff flying off in a dense cloud during the winnowing: *ne baba durudurutan peteakana*.

duruduru var. of *durduṛia*.

dūrdūru var. of *dūrdūr*.

durul-bagel trs., to achieve in a short time (just as a cloud of dust settles very soon): *ne kami barsin-rele duruḍibagelea*; *miḍ potom miḍ canduregele duruḍibagelkeda*, we emptied a whole rice bale in one month.

duruḍibagel-q p.v., to get finished in a short time.

durul-durul (Sk. *dhūli*, dust, *dhuriyānā*, to throw dust) I. subst., an amount of dust, a cloud of dust: *duar hanḍetape duruḍiduruḍi bolotana*.

II. trs. or intrs., to raise dust: *duruḍiduruḍiadam* (or *duruḍiduruḍi-jaḍleam*), *māṛimāṛite jōeme*, sweep gently, thou raisest dust (or thou raisest dust on us).

duruḍiduruḍi-n rflx.v., to expose oneself to the dust which is raised: *parkanme*, *alom duruḍiduruḍina*.

duruḍiduruḍi-q p.v., to get in the middle of dust which is raised: *parkanpe*, *netā jogoka*, *kape parkanredope duruḍiduruḍioa*.

duruḍiduruḍitan, *duruḍileka*, *duruḍikenduruḍiken* adv., raising dust for some time: *duruḍilekae jōjada*, he goes on sweeping and raising dust.

duruḍiken adv., (1) raising dust momentarily: *duruḍikene baṭijana*. (2)

duřkað

modifying *cabz*, syn. of *duřuřbagel*.

duřkað var. of *duřkað*.

duřum I. sbst., sleep : bar *kisimra* *duřum* mena, landiaduřum ořo laga-duřum, there are two kinds of sleep, the sleep from fatigue and the sleep from laziness.

II. adj., with *hořo*, a man who often sleeps when he should not.

III. trs., (1) with the time as d. o., to pass in sleep : nimindo apigantae *duřumjada*, up till now he is sleeping three hours. (2) causatively, (a) to put to sleep : ne hon *duřumtaipe*. (b) to lull to sleep : kũnikũnitera *duřumpea*, I shall tell you stories until you fall asleep.

IV. intrs., (1) prsl., (a) to sleep : *duřumtanae*. (b) fig., to die : kařa-tumbul soben *dařana*, barsirmalekarena *duřumajã*, all the marrow of my legs has become liquid (i. e., I have no strength any more in my legs), maybe I will die in a year or two. (2) imprsl., with inserted prsl. prn., to feel sleepy, drowsy : *duřumjařĩna* or međ *duřumjařĩna* (also *duřummedjařĩna*).

duřum-q p. v., to become sleepy, drowsy : *duřumřtanairq* or medira *duřumřtana*.

du-n-uřum vrb. n., (1) the act of lying down to sleep : misa *dunurumte* kae asadijana ořoa gitijana, he was not satisfied with lying down to sleep once, he did it a second time. (2) the length of time during which one sleeps : *dunurume* *duřumjana*, tala tikin enarae eonjana, he slept so long that he awoke only in the middle of the morning.

duřum-dhundula

duřum occurs as second member in the cpd. collective noun *hařam* *duřumko*, old men, in ontrd. to *buřidařiko*, old women. The two components occur disjoined in the sentence : amdo hařam oi *duřum* ? Art thou an old man ? i. e., do not act as if thou wert already an old man.

duřum-bihir, *duřum-sin*, *duřum-tasađ* syn. of *janapiđ*, *japiđsin*, *japiđtasađ*, sbst., (1) *Biophytum Reinwardtii*, Walp. ; Geraniaceae,—a small herb 3-4" high, with a spreading crown of even-pinnate, slightly sensitive leaves, 10 to 20 pairs of leaflets, and yellow flowers. it is very common on roadsides and waste ground. (2) *Biophytum sensitivum*, DC.,—similar to the above, but only 1½" high and with 9 to 10 pairs of leaflets and short-pedicelled, yellow flowers. It is very sensitive and common among rocks. (3) *Biophytum apodiscias*, Turoz., differing from the last, mostly by its orange-yellow flowers. It is found in crevices of rocks.

duřum-dhundula, *duřum-dhundur*, *duřum-dhundura* Nag. *duřum-dundura* Has. sbst., the state of being still half-asleep, not wide-awake : *duřumdundura* menagea, kae eonparciakana.

duřumdhundula-q, etc, p. v., used mostly in the pf. past, to pass through a stage of semi-consciousness or stupidity on awakening : soben hořoko *duřumdunduraoa* ; *duřumdunduraakanac*, eonparciakoate řaũkage jagare dařia, he is still stupid from sleep, he will be able to

durum-eon

speak properly when he gets fully awake.

durum-eon adv., at once on awaking : *durumeone* senojana.

durum-janum syn. of *japiđjanum*, *lajañni*, sbst., *Mimosa pudica*, Linn.; *Mimosaceae*, the sensitive plant, a troublesome undershrub, 1' high, with very prickly stems and pods, evenly bipinnate leaves, small leaflets and rose flowers in globose heads. It is common by roadsides around Rauchi.

durum-landia sbst., sleepiness, drowsiness, ltly., sleep laziness : *durumlandiareko* angoba, it is in drowsiness that people yawn.

durum-med I. sbst., drowsiness, sleepiness : *durummed* namakāina, sleepiness has overtaken me.

II. intrs., imprsl., with inserted prsl. prn, to feel sleepy : *durummed-jqāina*.

durummed-q p. v., to get sleepy : *durummedqtanaiq* aminangelan jagara, I get drowsy, let us speak no more.

durummedge, *durummedtege* adv., sleepily, with sleepy eyes : *durummedtegee* senojana.

durummedoge adv., so as to get sleepy, until getting sleepy : *durummedogekiq* rojotojana, they had such a long conversation that they felt sleepy at the end.

durum-poŋom Nag. I. trs., to put to sleep, wrapping the whole body, head included, into a cloth, so that the sleeper looks like a bundle : hon *durumpoŋomtame*.

II. intrs., to sleep bundled up as

dusað

described : *durumpoŋomakanae*.

durumpoŋom-en rfx. v., to bundle oneself up in one's cloth in order to sleep.

durumpoŋom-q p. v., to be put to sleep as described : hon *durumpoŋomka*.

durum-sia var. of *durumbihir*.

durum-sisoŋ intrs., of the people in the village, to be all asleep. Occurs in the adverbial phrases : *hoŋoko durum-sisoŋ*, *hoŋoko durum-sisoŋre*, *hoŋoko durum-sisoŋtanre*, in the dead of night, at about 10 o'clock at night : *hoŋoko durum-sisoŋle* tebaakana.

durumsisoŋ-n rfx. v., same meaning : *durumsisoŋnjanako*, everybody is sleeping.

durumsisoŋ-q p. v., same meaning : *dasbajeleka aiub hoŋoko durum-sisoŋoa*, it is at about ten at night that everybody is asleep ; *durumsisoŋakanako*.

durum-tasađ var. of *durumbihir*.

durū var. of *dunu*.

durūsi Nag. *tuŋsi* Ho (Perhaps connected with T. *turiyam*, a fourth) syn. of *barhisi*, cardinal nl., forty.

Dusad var. of *Dosad*.

dusað (H. *dosnā*, to accuse, to blame) I. abs. n., blamableness : ne urimente mođhisi takaina omtada, *hoŋoko dusaðina* ci?—Neare jetan *dusað* banoa, kam bedaakana, I paid 20 Rs. for this bullock, will people blame me for that?—There is nothing to blame in that, thou hast not been cheated.

II. trs., to blame, to censure, to find fault with : ne gaŋi runaguŋ-sunaguŋte kae kamidaŋitana, kamido

dat

kami hoŕoge, alope *dusaðia*, just now, not being quite well, he cannot work, but he is a good worker, do not blame him.

dusað-n rflx. v., to blame oneself : apante *dusaðn* hoŕoko mamaranare kako hisaboa, those who readily blame themselves are not counted as proud. (2) to expose oneself to blame : nekan kamikore alom *dusaðna*, do not incur blamableness by doing such things.

dù-p-usað repr. v., (1) to find fault with each other, to object to each other : ne koŕakuŕihonkina kãjãkina *dupusaðz*, this boy and girl are not likely to object to marry each other. (2) adjectively, censorious, fastidious : nido mermer *dupusað* hoŕo.

dusað-g p. v., to get blamed, to be found fault with : kuŕi lel apitale idilja, apita galed databorateo *dusað-jana*, we took him to three places to see an intended bride, in all three he was objected to because he has a gap in his front teeth.

du-n-usað vrb. n., the extent or frequency of blame : gomkeko *dunu-aðko* *dusaðkia* mid candu bitarra miad jaked kamitae kũ sãbaŕsijana, the masters blamed him so often that in a whole month his work was not even once approved of.

dūt, datu, dūt, dūt (nasals long) (H. *dūt*, messenger) sbst., an angel. It occurs also in the cpd. *jomdūt*, *jojomdūt*, the angel of death.

duta sbst. People who keep : *bešera*, sparrow-hawk, distinguish

dutam

among its young ones a *basa* which is smaller but stronger than the others, a *duta* which is middle-sized and a *bešera* which is the tallest.

dutam (H. *dūt*, messenger) I. sbst., the office or function of go-between or match-maker : *dutam* caina ituana.

II. trs., to get, as match-maker, a bride for smb. : ne daŕaŕamente konoa *dutamime*.

III. intrs., (1) to act as a match-maker for smb. : Haria ainea *dutamkena*, I acted as match-maker for Hari; isuin *dutamkeda*, nãdõina hoka, I have often acted as match-maker, I shall not do it anymore. (2) with inserted ind. o. : *dutamloina dutamaia honan*, jana-suna namkore daŕa, really I would act as match-maker for him, if only I knew of a suitable girl. N. B. It is not used in the rflx. v. ; *nguan* and *suĩdãren* are used instead.

dutam-g p. v., (1) prsl., to be the subject of a match-maker's function, to have a match-maker busy about one's marriage : ente *dutamqlan* kuribon miad gatikurihonloko he-beuŕuakinaa, then they carry out on their hips the bride and a girl friend of hers. (2) imprsl., of match-making, to be undertaken : ne daŕaŕamente apita *dutamlena*, apita galed baŕagaðjana, match-making for this boy has been tried in three places, in all of them smb. caused a rupture of the negotiations, dissuading the other party.

du-n-utam vrb. n., (1) the match-making : misa *dunutamdo* baŕagað-

jana, ețasiko nădoia monēleka, the first match-making has been spoiled by dissuasion, now I will try elsewhere. (2) the extent of match-making: *dunutame* dutamkeda, *mođ sirmarege gel jurii dutamađkoa*, he was so busy with match-making, that in one year he was engaged on behalf of ten couples.

dutam-darara jingle syn. of *dutam*.

dutam-kami sbst., the office or function of a match-maker: *dutam-kami* bugind bugin kamige mendo *bețekan hambala*, match-making is indeed a good work, but it is very hard.

dutamni syn. of *agua*, *suidār* noun of agency, a match-maker.

duti Has. var. of *dhoti* Nag.

dûrî var. of *durî*.

dûrî l. trs., to overturn accidentally a vessel which is not empty and has been put down, in contrd. to *uđ*, the same, but perhaps wilfully and perhaps holding it in one's hands; *haruđ*, to turn upside down a vessel which may or may not be empty; *uđharuđ*, to turn upside down a vessel, so as to strain off the liqu'd from solid particles; *uđuri* or *arê*, to incline a vessel little or much; *bitui*, to overturn an empty vessel: *seta*

miad caui dûrîkeda, *miade bitui-keda orđ miade tuțukikeda*, the dog overturned a vessel with water and an empty one and introduced its head into another. (2) fig., of drink, to cause people to reel: *arki dûrîkja*.

Il. intrs., (1) of a vessel which is not empty, to turn over or fall on its side, v. g., because put down on uneven ground: *botoi dûrîtana*. (2) of drunken people, to reel or sway, either walking or standing or sitting or sleeping in a sitting position: *ili puragee nûkedae dûrîtana*.

dûrî-q, *dûrî-gq* p. v., (1) to be overturned as described. (2) fig., same meaning as intrs.: *sentanreo*, *duțtanreo*, *duřumtanreoko dûrîgoa*.

du-n-urî vrb. n., the extent of overturning: *țepesățepesa cațuko dōakan taikena*, *dunûrî dûrîjana soben cațura da uđgirišana*, vessels with water were placed one against the other, they were overturned in such a way that all the water was spilt.

dûrîtange, *dûrîgoge* adv., with *nû*, so that one's body sways: *dûrîtangee nûkeda*.

dûrû var. of *dunu*.

Remark.—The *r* occurring in the Has. dialect often changes into *d* in the Nag. dialect. There are however certain words in which *d* and *r* are not interchangeable, v. g., *berbera*, *giri*, *horo*, *kora*, *kuri*, *pera*, *sekerā*, *sēra*, etc., *banda*, *bandi*, *enda*, *hundi*, *kānda*, *Munda*, *mundi*, *pandu*, *pendepende*, *pundi*, *tenda*, *tundu*, *undu*, etc. An initial *d* can never change into *r*, as the last letter never begins a word. A few words beginning with *d* have variants beginning with the ordinary *r*: *dadadada* or *radadada*, *dāōdāō* or *rāōrāō*, *dededede* or *rededede*, *duadua* or *ruarua*, *dududu* or *rududu*. *Biribiri* has a variant *ribiribi*. Two affxs. begin with *r*. The first, *ra*, apheresis of *era*, becomes *da* in Nag.; the second, *ro*, apheresis of *ero*, is not used in Nag. where it is replaced by *lam*.

A very great number of words beginning with *d* in Mundari, occur also with an initial *d* in Aryan languages, especially in Sadani. Everybody knows that there were no cerebrals in the original Sanskrit, so that all such words have been borrowed by the Aryans from other peoples. It is therefore only reasonable to suppose that the greater number of such words common to Mundari and Sadani, have been borrowed by the Sadans from the Mundas, though a certain number, no doubt, were originally borrowed

by the Sadans from some non-Mundari language and afterwards borrowed by the Mundas from the Sadans. Words common to Hindi and Mundari and beginning with *d* have most likely been nearly all borrowed from Hindi by the Mundas, though those words are loan words even in Hindi. Judging by this particular letter, one can make a fair guess about the proportion in which other words common to Mundari and Sadani have been borrowed rather from the Mundas than by them. Consequently it would be a great mistake to consider a word used by the Mundas as a loan word, for the sole reason that it occurs also in Sadani.

दा Nag. रा Has. apheresis of *enda*, *era*, affx. to prds., altogether, utterly.

दाबा var. of *dhaba*, syn. of *oari*.

दाबा (Sad. *dabu*; II. *darbā*, *lāpā*) subst., a coop, a round cover, some 3' in diameter, to keep fowls. It is made of strips of sliced bamboo attached to a bamboo circle at the base and crossing each other on the top. At the bottom they are some inches distant from each other, and into these converging strips, parallel running circular strips are interlaced, each at some inches from the other, so as to form pretty large meshes, for the free admission of air and light: ne upunia simko *dabate* harukom, put those four fowls under the coop.

daba-daba

daba-daba, dabā-dabaḥ vars. of *dhabāḥ*.

daba-dubu, dabā-dubu I. trs., to tread smth. here and there deep down in the mud: baba uriko dabā-dubukeda.

dabā-dubu-n, dabā-luhū-n rflx. v., to walk sinking deep in the mud: loēora uriko dabā-dubuntina.

dabā-dubu-y, dabā-dubu-gg p v., to be trodden down deep in the mud: uriko bolokena, paraḡe baba dabā-dubujana.

II. adv., with or without the aff. *tan*, (1) modifying *rika*, same meaning as trs: baba uriko dabā-dubutanko rikakeda. (2) modifying *sen*, same meaning as rflx. v.: loḡḡre simko dabā-dubutanko sentana.

dabā dubu var. of *abqubū*.

dā-bagel, dā-bagal var. of *dābagel*.

daba-lumam subst, a variety of the Tassar silk-worm or its cocoon, which is at the same time the largest and cheapest. This silk-worm is bred in central Singbhum on *hatanq* trees. The thread of the cocoon is white.

dabaḥ, dabā:ḥ vars. of *dhabāḥ*.

dab-dub var. of *abqubū*.

dabel (Sad. *dabair*, a low field) I. adj., of ground, quite level: *dabel* disum; Baragaldisum *dabelgea*; ne loēora kā *dabela*. Also used as adj. noun: *dabelreko* hatnakada, they have made a new village on flat land.

II. trs., to level the ground: ne loēora karatebu *dabeiea*.

dabel p p v., to become or be made level: Baragaldisum aḡte *dabcla-*

dabura

kana, Bengal is a level country loḡora api-nā karalere *dabeloa*, the field can be levelled in three days with the levelling plank.

dabelḡge adv., until level: *dabelḡgeko* karakeda.

dabni (Sal.; H. *dhakni*, lid, cover of a pot) subst, a water-pot cover.

dabpa-dabpa var. of *dhabpa-dhabpa*.

dabu (H. *dabbu*) syn. of *karcul*, *kalcir*, subst., an iron spoon.

dabukaḥ (Sad. *dabknek*; the H. *dabkūnā*, to check, seems to have been attributed the meaning of *dubā-nā*, to immerse) trs, to plunge smth. by means of a spoon to the bottom of a liquid: rasūripiaju karculre bar-kāḡḡḡi uturek, *dabukaḡea*, enage poranjadako menoa, having fried garlic or onions in an iron spoon they plunge it to the bottom of the stew, that is the action called *poran*.

dabukaḡ-p p. v., to be treated as described: *dabuḡḡakan* utu puram sukua oi?

dabura (H. *dābnā*) I. trs. caus., to press down, to cause to sink down or stick into a soft substance, to imbed in a soft or hard substance: jirkireko *daburalia*, they caused him to sink down in the quagmire; hakerā *daburala*, I gave such a stroke that my axe remained imbedded.

dabura-n rflx. v., to cause oneself to sink down or stick in the mud: jirkiree *daburanjana*, tīi *daburanjana*, he pushed his hand into smth. soft, v. g., mud.

dabura-goŋ

dabura-g p. v., to sink, be plunged or remain imbedded or sticking into smth. : *silibre sār daburajan*.

da-n-abura vrb. n, the extent to which smth. is imbedded : *miaḍ kera jirkire danaburae daburajana lāḷ jakede talijana*, a buffalo sank into the quagmire up to the belly.

daburage adv., so that smth. remains imbedded : *birsukuri tuṇadoira tuṇalja, daburage kao gaḍjana*, indeed I hit the wild boar, but the arrow did not stick in the wound, i.e., did not penetrate far, wounded only superficially.

II. As adv. aff. to prds. it has the same meaning as the adv. : *maḍa-bura*, to strike with an axe, so that the axe remains imbedded ; *tuṇḍa-bura*, to hit with an arrow so that it remains sticking in the wound ; *kilaḍabura*, to drive in a nail ; *suda-bura*, to push one's hand into a soft substance ; *tegaḍabura*, to tread down smth. in the mud or to tread on smth. sharp so that it remains imbedded in the foot ; *nirḍabura*, to run into mud so as to sink in it ; *kuaḍabura*, to bite so that a wound in the form of the teeth remains ; *icaḍabura*, to pinch so that the impression of the nails remains.

dabura-goŋ (rarely used) syn. of *dumbuḷgoŋ*.

dacana var. of *dahana*.

ḍaḍ-ḍuḍ (Cfr. *ḍeḍḍeḍ*) I. sbst., of men or animals, small stature : *ne hatu hoṛokoḍ ḍaḍḍuḍ lelṭe landage angaḍkijina*. The two parts of this jingle are sometimes disjoined : *ḍaḍreg, ḍuḍreo, kāṛāreo, kosoreo*.

ḍaḍāba-ḍaḍōbō

kuṭum hila kā lagatina, we may not despise a relation by marriage even though he be undergrown, have spoiled eyes, or squints.

II. adj., (1) of men or animals, of small size, young or undergrown : *ḍaḍḍuḍ meromkoira kirinaṭaḍkoa*. (2) of paddy, undergrown in stalk and ears.

III. intrs., to be undergrown : *Ṭimḍaren goṭa hatu hoṛoko ḍaḍḍuḍtana*, all the people of the village of Ṭinda are undergrown. *ḍaḍḍuḍ-g* p. v., to become small sized, to grow little : *engaapukina ḍaḍḍuḍgea, honko oṛogeke ḍaḍḍuḍḍ-ṭana*, the parents are undergrown, the children become still smaller.

IV. adv., with the affs. *ange, ge* or *tan*, modifying *hara*, so as to be undergrown : *jetao kako tutuḍṇo-jana, goṭa oṛaren honko ḍaḍḍuḍtan haraṭuḍujana*, not a single one grew somewhat tall, all the children of the house have finished growing and are undergrown.

ḍaḍāba-ḍaḍōbō, ḍaḍāma-ḍuḍūmi, ḍaḍāma-ḍuḍūnu, ḍaḍba-ḍoḍbō, etc., **ḍaēma-ḍuīma, ḍaṛāba-ḍoṛōbō, ḍaṛāma-ḍuṛūmu, ḍaṛba-ḍoṛbō, ḍaṛma-ḍuṛmu, ḍuḍūmaḍ, ḍuḍmaḍ, ḍuṛūmaḍ, ḍuṛmaḍ** (Sad. *ḍurma-ḍurmu*) I. sbst., the necessity of wandering about in search of lodging : *ciulaḍ kē nelakan saḥārtele senkena aiuh liplido mara ḍaēmaḍuīmarele ṭojana*.

II. intrs., to wander about at night in search of a resting place : *niku okoren senhorako ḍaṛāmaḍuṛūmu-jada* ? From where are these travel-

lers who search for a place where to pass the night?

ḍaḍābā-ḍoḍōbō-n, etc., rlx. v., same meaning: *ṭamuṭi hoṛo Rancitele kulakaia, aṭubdipīlīi ḍaṛābāḍoṛō-bōnaiā*.

ḍaḍābāḍoḍōbō-o, etc., p. v., to be reduced to the necessity described: *idarakorebu tebaeka, ḍera kabu lalakada, aṭubjanredobu ḍaṛāmaḍurūmu-na*, let us reach early, we do not know any place where to pass the night, if we reach at night we shall have to wander about in search of one.

ḍaḍābāḍoḍōbōtan, etc., adv., (1) with *senbara, rika, rikan*, same meaning as intrs. (2) with *rikao*, same meaning as p. v.: *hoṛoko durumsisoḍōtanro Cakrarele tebaia, ḍerao kale lalakada, kulihoro kale namkia, ḍaṛābāḍoḍōbōtanle rikajana*.

III. All these vars. may take the affx. *bara*, keeping the same meaning.

ḍaḍabura adj., of eatables, soft yet crisp, i.e., into which, when chewing, the teeth bury themselves altogether: *sukurijilu ḍaḍaburagea*.

ḍaḍaburage adv., with *sibil*, of beer, thickish and tasty: *ne ili ḍaḍaburage sibila*.

ḍaḍa-ḍaḍa var. of *ḍhaḍaḍhaḍa*.

ḍaḍāka, ḍaḍka, ḍaṛāka ḍarka (Sad. *ḍarkā*; Or. *ḍaḍkā*) I. sbst., (1) a low wooden trough out of which dogs and swine are fed: *ḍarka enado setako sukuriko jomtea*. (2) hence Christians use it also in the meaning of manger, crib.

II. trs., to make into a wooden trough: *ne muṭu ḍarkape*.

ḍaḍaka-o etc., p. v., to b. c made into a trough: *ne muṭu apia ḍarkaketa* let three troughs be made out of this trunk.

ḍāḍāl-ḍāḍ āl var. of *ḍhāḍālḍhāḍāl*.
ḍaḍāma-ḍuḍūmi, ḍaḍāma-ḍuḍūmu, ḍuḍūmao, ḍuṛūmao, ḍaḍma-ḍuḍmi, ḍaḍma-ḍuḍmu, ḍuḍīm ao, ḍurmao Nag. **ḍaṛāma-ḍurūmi, ḍarma-ḍurmu** Has. (1) syn. of *ḍaḍābāḍoḍōbō*. (2) syn. of *ḍarkadore*.

ḍaḍbā-ḍoḍbō var. of *ḍaḍābāḍoḍōbō*.
ḍaḍi Nag. var. of *ḍari*.

ḍā-ḍī var. of *ḍhāḍhī*.

ḍaḍka var. of *ḍaḍāka*.

ḍaḍma-ḍuḍmi, ḍaḍma-ḍuḍmu var. of *ḍaḍāmaḍuḍūmi*.

ḍaḍo var. of *ḍaro*.

ḍā-ḍā var. of *ḍhāḍhū*.

ḍā-ḍu (long *u*) I. sbst., the sound of liquid shaken in a vessel: *simjarom ṭaṛsiakana ci kā monea ḍāḍute munḍioa*, one can know by shaking it whether an egg is spoiled or not.

II. adj., with *sari*, the same sound.

III. trs., to shake a liquid in a vessel: *simjarom ḍāḍu'em*.

IV. intrs., imprsl, to feel liquid shaking in one's stomach: *ḍa nūkedlogena nirla, lāi ḍāḍukīn i*.

ḍāḍū-n, ḍāḍū-gg p. v., of a liquid in a vessel, to sound when shaken: *ne simjarom ḍāḍūggotana, ṭaṛsiakangea*.
V. adv., with the affxs. *ḥe or tan*, modifying *sari*, so as to make that sound: *ṭaṛsiakin simjarom rukulere ḍāḍutan saria*.

ḍḍu (long *u*) (aphoresis of *aṛḡuṛu*)
I. sbst., hesitation: *Ranci sonia monēakada hona, mendo ḍḍu*

daē-doē

dagar-dugur

namkīna, idūroina sena ci kā? I intended going to Ranchi, but hesitation has overtaken me, I do not know whether I shall go or not.

II. adj., irresolute: am janaōre nekan dādu horoge, jānāge kim monētabea, thou art always so irresolute, thou canst not make up thy mind at once to do anything.

III. trs. caus., to cause to hesitate: monēakade taikena miaḍ kajitele dādukia; jī alom dāduia monēdo monēketēm, do not give up thy mind to hesitation, what thou decidest decide it firmly.

IV. intrs., (1) prsl., to hesitate: ne kaji aīumkeḍei tisinagapaina dādu-tana. (2) imprsl., to hesitate: dādujāina or jī dādujāina.

dādu-n rfx. v., to hesitate: aminana alom dādu-na.

dādu-ṅ, dādu-ḡ p. v., to be caused to hesitate: senaina mente holagee kajila, tisinado cinātee dādujana, idūroe menjada? Yesterday he said that he would go, what makes him hesitate to-day so that he says he is not sure to go?

V. adv., with or without the afxs. *ge* or *tan*, modifying *aḷakar*, irresolutely.

daē-doē var. of *daēdoē*.

daē-ḍuī var. of *daṇaḍurur*.

daēma-ḍuimu 1^o syn. of *daḷābado-dōbō*. 2^o (Or. *damakdamakrānā*, to waddle; II. *dagmagānā*, to stagger)

I. adj., of children, ducks, geese, waddling: *daēmaḍuimu* hon.

II. intrs., to waddle: koṛoko *daēmaḍuimujada*.

III. adv., with or without the afxs.

ge or *tan*, modifying *sen*, waddlingly.

dāga (Sad. *daglāḷi*) contrary of *relu*, *retu*, alj., of bullocks and cows, tall: *dāga haru*. Also used as adj. noun: *dāga haruip*.

dāga-dāga var. of *dagadige*, *daḡḡuladḡḡa*.

dāga-māga (I. *dagmagānā* to stagger) p. v., of boats to be tossed about on the sea. It occurs only in *bajan* songs: *Samunlar talare naḷka dagamigjina*, *Naḷka hiladolojana*.

dagar I. sbst., an extensive low rice-field which takes at least two *salas*, 80 measures of paddy in the sowing: *dagarke sika*.

II. adj., with *loḷon*, same meaning.

III. trs., to extend a rice-field so that it becomes a *dagar*: *ṭokorage taikena rūrasimā kurakāḷeteke dagarkedā*, it was a little bit of a field, by using the levelling plank every year they have increased it so that now it has become a large field.

dagar-ḡ p. v., to be extended, increased, into a large field: *loḷon nādo dagarjana*.

dagarḡe adv., modifying *bai* so as to be a *dagar*: *loḷon dagarḡeko baikeda*.

dagarḡe adv., so that the field becomes a *dagar*: *dagarḡebu karaea*.

dagar-dugur (Sad., Or. *dagdagrānā* to have a base insufficient comparatively to the height; cfr. Mt. *dudu-dudu*) I. intrs., of several short-legged birds, as wagtails, quails, partridges, chickens; of several short-legged

children and, in songs, also of several short-legged grown ups, in entr'd. to *ḍugur*, *ḍugurḍugur*, used of only one individual, to run very fast with short steps : *ḍagarḍugurjadako*.

ḍagarḍugur-en rflx. v., same meaning : *ḍagarḍugurentanako*.

II. adv., with or without the affxs. *ge*, *ange*, *ḡge*, *tan*, and modifying *nir*, same meaning : *ḍigarḍugur-angeko* nirtana.

ḍagarna (Sad.) I. sbst., the short horizontal cross-poles of an Indian scaffolding, about 4' to 5' long and about 3" thick, which rest with one end in a hole left in the wall of the building, whereas the other is tied to the horizontal bamboo running parallel with the wall under construction, at about 3 to 4' distance from it.

II. trs., to use as a *ḍagarna* : *ne darukobu ḍagarnia*.

ḍagarna-ḡ p. v., to be used as a *ḍagarna* : *neako kā ḍagarnaoa*, *hupuringea*.

ḍagarna-korpeḍ sb. t., the hole in the wall in which one end of the *ḍagarna* rests.

ḍagiḍa gedḡgi iklḍa ḡḍagi gedḡgi (twice) imitative description of one of the rhythms of the *nagera* drum during a *jarapimage* dance.

ḍahana Nag. var. of *ḍāḡ* Has., which see.

ḍahanga sbst., name of one of the septs of the Munlas. See *kili*.

ḍahar Nag (H.) I. sbst., a road a way, a path : *oko ḍaharteko senḡjana*? What way did they go?

II. intrs., to make a road, a way a path : *bandaari hajina, nḡḍo*

cetanteko ḍaharkeda, the embankment of the bund has been broken through, a track now has been beaten higher up across the dell.

ḍahar-ḡ p. v., constructed imprsly., of a road, way or path, to be made : *nete ḍaharḡka*, let the road be made this way.

ḍahi Nag. var. of *ḍai* Has.

ḍahu syn. of *kḡhacéré*, sbst., the white-breasted Wat r-Hen, *Amaurornis phoeniceus*. Its call is *koha* ! *koha* !

ḍahu-daru Nag. *ḍau-daru* Has. (Sad.) sbst., *Artocarpus Lakoocha*, Roxb.; *Urticaceae*,—the Monkey Jack, a large deciduous tree, 50-60 ft high with large elliptic leaves and an irregular-shaped orange-coloured fruit as thick as an apple, which is eaten when ripe. Its yellow amorphous flowers also are cooked and eaten. The milky juice of this tree is used in very small doses, one or two drops for children, more for adults, as a purge. A greater quantity is injurious and can be fatal. For small pimples and cracked skin an infusion of the bark is applied. The bark finely powdered is applied to sores to draw out the purulent matter.

ḍahu-sosoḡ sbst., the milky juice of the monkey-jack.

ḍai Has. *ḍahi* Nag. I. sbst., the dry leaves and cowdung or other rubbish burnt for manure on the nursery ground for *kode* millet : *ḍaiḡko dupiltana tisiḡḡapa* ; *ḍaiḡ atarakada* (or *onḍorakada*).

II. trs., (1) with *ḡora* as d. o., to

make a *kode* nursery on a field :
apia goṛako *qaiakuda*. (2) to sow
kode on a plot where *qai* has been
burnt : *kode qaiipe*.

III. intrs., to make a *kode* nursery
on a field : ne goṛare apiako
qaiakada.

qai-q p. v., (1) prsl., of *kode*, to be
sown on such a plot : *kode gapa
qaiṛa*. (3) imprsl., of such a nursery,
to be made : *dupil bāri dupilhun-
qaiakana qaido auri qaiṛa*,

qai-n-ai vrb. n., (1) the extent of
the nursery made : *qanaiṛo qaikeda*,
goṛa goṛako talamalakeda, they
made such a large *kode* nursery
that it covers half of the field. (2)
the materials burnt on the nursery
ground : *honder candura qanaido
hoṛodudugar oṛaṇcabakeda*, eṛa
ṣomte qai lagatiṇa, the ashes prepar-
ed last month on the nursery ground
have been carried off by the dust
storm, we must begin again. (3) the
seeds sown in the nursery : *aiṇa
qanaido kā omonjana*, *jargi ṣondo-
rokeda*, the *kode* seeds I have sown
in the nursery did not sprout, the
rain has caused them to rot.

qalli var. of *qali*, poetic syn. of
bā, flower :

Cikan baha bahalenam, mai ?

Bahabaham soana.

Cikan qandiq qandiqḷenam, mai ?

Qailiqatlim sifjan.

With what flowers hast thou adorn-
ed thyself, O girl ? Thou smellest
of flowers.

qairdega-bia Nag. (Sad.) syn. of
buṣitombqibiq Has.

qak, *qaka*, *qak*, *qaka* (H. *qāk*)

sbst., the post, the mail.

qakaq-qokeq, *hakaq-qokeq*, jingle
of *qokeq* denoting plurality.

qakdar, *qākdār* syn. of *daṛraha*,
sbst., a postal runner.

qakdar, *qakādar*, *qakāḍar* (Engl.
doctor) I. sbst., a physician,
a surgeon : *qakdarko inku sarkari
buldiko*.

II. trs., (1) to subject smb. to a
medical examination. (2) to put
smb. in charge as a physician, to
give to smb. the post of physician.

qakḷar-en rflx. v., to take charge
of a post of physician.

qakdar-q p. v., (1) to be posted as
physician. (2) to be submitted to a
medical examination.

Note the idiom : ne hoṛo *qak-
qargee* tearakana, he knows much
about medicines (native or Euro-
pean).

qakdar-kami sbst., the work of a
physician.

qakdar-oṛa sbst., the house of the
physician.

qakdar-ranu sbst., medicines
prescribed by physicians, i.e., Euro-
pean medicines.

qaken var. of *qhāken*.

qaki var. of *qhāki*.

qaki-qatōmtan var. of *qhāki-
qatōmtan*.

qaki-lāi var. of *qhākilāi*.

qak-oṛa, *daka-oṛa*, *qak-oṛa*, *qaka-
oṛa* sbst., the post-office.

qak-oṛarenj sbst., the postmaster.

qaku var. of *qhāku*.

qakuq trs., to shake once a large
roundish object, as a rice-bale, a
boulder, etc. : *otcekla ne huṭuḷkoṛ*

ḍakuḍ-ḍakuḍ

ḍakuḍla.

ḍakuḍ-ḍ p. v., of a round object, to be shaken once: no potom miḍ tite kā ḍakudloa.

ḍakuḍken adv., with *ekla*, shaking once: ḍakuḍken eklalena.

ḍakuḍ-ḍakuḍ frequentative of ḍakuḍ.

ḍakuḍḍakuḍtan, ḍakuḍleka adv., shaking several times, often or continually: potom gaṛiro toldaṭoh-tareo ḍakuḍḍakuḍtan eklaoa, a bale will shake on the cart even if it be carefully tied to it.

ḍakūnuḍ sbst., the fact of losing one's footing, of stepping into a hole, of having one's knee give way from exhaustion: ḍakūnuḍte kaṭae lotoḍjana, he sprained his ankle by stepping into a hole.

ḍakūnuḍ-n rfx. v., to lose one's footing, to step into a hole, to have the knee give way from exhaustion: upun gaṇḍi bāribu senkena, cilekatem ḍakūnuḍntana? aminando kam lagaakana, we have walked only four leagues, how can thy knee bend under thee from exhaustion? Thou art not so tired.

ḍakūnuḍ-ḍ p. v., same meaning: sen puragele damdukarakeda, enate jārele tōḍbara ḍakūnuḍbarajanṛ, we walked very fast so that we often tripped on things or stepped into holes.

ḍa-n-akūnuḍ vrb. n., the extent to which one loses one's footing: ḍanakūnuḍi ḍakūnuḍjana, mūree tumbidjana, he lost his footing in such a way that he fell on his nose.

ḍakūnuḍḍakūnuḍtan adv., with *sen*,

ḍalana-ḍuluna

to walk like one whose legs are weak from exhaustion.

ḍāl var. of *ḍāl*.

ḍala Has. ḍalsa Nag. (Sad. *ḍalsi*) syn. of *tuladali*, sbst., the scales of a balance. They are double-bottomed, the outside made of interlaced round sticks of split bamboo, the inside made of interlaced broad slices of bamboo.

ḍalana-ḍelena, ḍelena-ḍelena (II. (*ḍhi'a*) I. adj., of large abdomens; of certain fruits like *ārījō*, *dakhrasjō*; of the eggs of red ants, lizards, snakes and alligators; of inflated rubber: soft and resilient: ḍalanḍelena hon, or ḍalanḍelena lāḍten hon; ārijō ḍalanḍelenaḡea; binjarom ḍalanḍelenaḡea.

ḍalanḍelena-ḍ, ḍelenaḍelena-ḍ p. v., to become large-bellied, to become soft and resilient: ārijō ḍalanḍelenaḡkana.

II. adv., with the affs. *ge* or *tan*, resiliently, with a large belly: dakhrasjō ḍalanḍelenaḡtan leloa; curinko lāḍ ḍalanḍelenaḡtanko leloa orḡ mocaḡte sangaḡ uruntanleka leloa, the spokes appear with large bellies and spit fire.

ḍalana-ḍuluna, ḍuluna-ḍuluna (Sad) The first of these jingles is used when there is question of several children, the 2nd when there is question of one child only. I. abs. n., leanness and weakness, and enlargement of the spleen in children from 3 to 6 or 7 years old, and in underfed young calves: no honḡ ḍulunaḡḍuluna māṛimāṛite banoḡḡtana.

ḍalaḍ

ḍalaḍ

II. adj., of the same, lean, weak and with enlarged spleen : *ḍuluṛḍuluṛ* hon cikan jomeṛ omairee kirioa ? With what food would such a lean child become fat ? *ḍalaṛḍuluṛ* cuikoe haraujaḍkoa.

III. intrs., of the same, and also of weak convalescents ; to walk with an unsteady wavering step.

ḍalaṛḍuluṛ-en, *ḍuluṛḍuluṛ-en* rlx. v., same as intrs.

ḍa'aṛḍuluṛ-ḡ, *ḍuluṛḍuluṛ-ḡ* p.v., of children and calves, to get into that state of weakness : honko iduuro cilekateko *ḍalaṛḍuluṛoa*, enaṛṛ sabuti kainṛ namakada, tuar cuikodo toa banḡjanṛate jṛnḡgeko jombaraṛea aḍko *ḍalaṛḍuluṛoa*, who knows how children get into that state ! I have not been able to make it out, but motherless calves, through want of milk, will eat anything at all and so they become lean and weak and their stomachs get distended.

IV. adv., with the afxs. *ange*, *ge* or *tan*, modifying *leḡ* or *rikaḡ* in the meaning of the p.v., and *sen* in the meaning of the intrs. : bar canḡuḡ hasulena, nḡdo *ḍuluṛḍuluṛ-tane* senbaraṛ, he has been sick for two months, now he can just move about with faltering steps.

ḍalaḍ (H. *ḍālṇā*) I. sbst., evil reputation, spreading of evil reports : ne *ḍalaḍ* auri riṛiṛḡ jakeḡ inḡmente nidanuba jṛ hature ḡera nam maskilḡea, as long as people remember those evil reports, it is difficult for him to find a lodging for the night in any village.

II. adj., with *kaḡi*, evil reports : *ḍalaḍ* kajile aiṛmlṛ, meḡte sabutido kale lellṛ, we heard those evil reports but we did not see with our own eyes any proof of them.

III. trs., (1) with *hukum* as d.o., to issue or promulgate an order or law :

enaraṛ hukum sarkṛro ḍalaḍkeḍa :

(2) with *ciḡi* as d.o., to throw lots. (3) with *hoṛo* as d.o., to

defame, to detract, to spread evil

reports : samasama goṛa hatuḡ

ḍalaḍjaḡiṇṛ, he calumniates me all

over the village. (4) with *hal* as

d.o., to spread a news.

ḍalaḍ-n rlx. v., to cause oneself to

be spoken of for one's bad behaviour ;

to render oneself notorious : aḡṇ

nutume *ḍalaḍntana*.

ḍa-p-alaḍ repr. v., to defame each

other, to spread evil reports about

each other : najom mente janaḍben

eperanaṛ, nekṛtege goṛa ṛolapaṛare-

ben *ḍapalaḍlana*, you two always

quarrel accusing each other of being

witches and so you destroy each

other's reputation in and all around

the village.

ḍalaḍ-ḡ p.v., (1) of an order or

law to be promulgated. (2) of lots,

to be thrown. (3) of people, to be

defamed ; to become known or

notorious : Bagamarṇ Konde on-

ḡoka mente Singḡisum turube

ḍalaḍakana, the reputation of

Konde of Bagama as a human

sacrificer has spread as far as Sing-

bhum ; aiṇṛ nutum *ḍalaḍjana*, I

am known all over the country.

(4) of news and the like to be

spread : hal *ḍalaḍjana*.

da-n-alað vrb. n., the extent to which a reputation is destroyed, the extent to which news or reports have been spread : Gandhiā kaji *danalað* *dalaðjana*, goṭa disumren huṛiṇa-maraṇkoṇ luturretebaṇa, Gandhi's words have been divulged so much that they have reached the ears of big and small alike.

dal-dal var. of *dhāḍālḍhāḍāl*.

dāḍumba I. sbst., neglect of taking proper care of smb. : ne honkoṇ *dāḍumba* lelte hatubagako kā suku-jaḍlea, we, their co-villagers, are displeased to see how they neglect these children.

II. adj., with *hon*, a neglected or abandoned child : *dāḍumba* honko lelkeḍkoate aiṇa jī rojana, my heart was torn when I saw those neglected children.

III. trs., to neglect taking proper care of smb., to abandon smb. : aben kulgiare misa kuṛi hāṛāoa misa koṛa hāṛāoa, enka honkoban *dāḍumba-jaḍkoa*, a nong you, two married people, now the wife then the husband sulks and in that way you neglect your children ; Asānte nirjanate honko alon *dāḍumbako*, do not run to Assam abandoning thy children.

dāḍumba-n rfx. v., to be the cause of one's own neglect or desertion : tuar hon aleḷo taiṇmele menḷia, kaḍḍa-jana aḇge *dāḍumbantanam* cikaerḷo ? We told that orphan to remain with us, he refused, he causes his own neglect, what canst thou do ?

dāḍumba-o p. v., to be neglected, to have nobody taking care of one's

well-being, to be abandoned, to be distressed by a death : koṛa gṛḷjana ente kuṛi aḍ honko *dāḍumbajana*, the man is dead and now his wife and children find it difficult to live, or are overwhelmed with grief.

IV. adv., with or without the aff. *tan*, modifying *riko*, same meaning as p. v.

dāḍumba-cabaq p. v., to be alone in the world : *dāḍumbacabaḱkanai*.

dale-kale syn. of *dāḍumba*.

dali I. sbst., the crest of a fowl, hen or cock, in entrd. to *lacuraḍali* Nag. or *tuṛaki* Has. the wattles of a cock : ne sima *dali* haḍgiṛitape, mede dapalḷtana, cut off the crest of that cock, it hangs over its eye ; pirusima *dali* sōndteo tigoa, *daliteo* tigoa, the crest (caruncle) of a turkey fowl is as much a trunk (as of an elephant) as it is a crest.

II. trs., to fit with a crest a plaything representing a cock : sandi-sima murti niralḷeko *daliakadu* or *daliakḷia*.

dali-o p. v., (1) to grow a fleshy crest : enḡa simko hupuṛiṇgeko *daliakana*. (2) of a plaything representing a cock, to be fitted with a crest : ne simmurti maraṇḡe *daliakana*.

da-n-ali vrb. n., the size of a cock's crest : *danaliḷ* *dalijana*, simḡe jārḷ baria simṛa iminṛa iniḡ *dali* menḡ, it has grown such a large crest that though it is only a small cock, its crest is as large as those of two cocks put together.

dali poetical syn. of *bā*, flower, both abstrly. and prlly., especially

dali

dambua

as denoting a bunch of flowers stuck over the ear by men, and in the hair by women. It stands also for *bāparcē*, the flower feast. *Dali galaṇ* is the poetic parallel of *bā gutu*, to arrange the calices of flowers on a thread by way of a necklace or a garland : *daligo setertan*, the flower feast is near.

dali (H. *dālī*, a tray) *subst.*, (1) a square-bottomed, round-mouthed, rather shallow basket, 18" broad by 12" high (Pl. XVI 6). (2) *dali* or *aṭaldali*, *syn.* of *dūṛa*, a basket shaped like a basin, used like the *dūṛi* for storing things, but mostly used to give paddy to eat to cattle. (3) *dali*, *tuladali*, *dala*, *da'sa*, the scales of a balance. These as well as *aṭaldali* are made of plaited round sticks of split bamboos on the outside and flat bamboo lamellae on the inside, whereas the square-bottomed basket is made of flat lamellae only.

dali *syn.* of *dali-taka*.

dalla *subst.*, a question for examination proposed to the *sōka* or magician : *daliale anakadī*, *lalelem*, we have brought a question, examine it for us ; *daliṇiṇa* *namakadī*, *nea panjileate siṭtiṇa*, I (as magician) have a question to examine, when I have finished divining it, I will go to plough.

dali-aṇa, *simdali-aṇa* *syn.* of *kokoṛecqbaha*, *subst.*, *Celosia cristata*, Linn. ; *Amarantaceae*,—an annual erect herb, 3 to 4 feet high, with thick leaves and a showy crest of pink-red flowers. It is used as a

potherb : *daliaṇaṇa sakam siḍkea-teko honḍaea*.

dalikatarl *adj.*, with *ole*, rent free land possessed by the *pahan*, the village sacrificer, as a remuneration. In Has. many *pahans* do not possess such land.

dali-taka *syn.* of *dūṛi* and *gonor-taki*, *subst.*, that part of the marriage price which is paid in cash ; *jialedora* and *eqṛibageṭaki* are not included in this : *daliṇe telakeda oi aṛige* ?

damarkom, *dambarkom* I. *subst.*, a campanulate bell : (1) *sadom-dambarkom*, 3" high. (2) *tiriṇa* 4-5" high. (3) *gaḍdambarkom*, 6-7" high. (4) *hatidambarkom*, 1 ft. high. (5) *marat dambarkom* or *girjadambarkom*, a great bell or church bell.

II. *trans.*, to hang a bell on, v.g., an animal's neck : *hatiko dambarkom-kī*.

damarkom-q, *dambarkom-q*, *p. v.*, to be fitted with a bell : *miad dambarkomakan hatiṇa lellja*.

dambha-daru (Or. Sad. *dambha*) *subst.*, *Citrus decumana*, Linn. ; *Rutaceae*,—the Pomelo or Shad look tree, a shrub or small tree without spines, with alternate, 1-foliolate, evergreen, coriaceous leaves and winged petioles. The flowers are white, scented. The tree is cultivated for its large edible fruit.

dambua (H. like the *jambu*, rose-apple) *adj.*, short and thick, plump. This *adj.* is used to qualify *citri*, partridge, and certain fruits : *uli*, *pabita*, *tamras*, *sarupa*, *nimbu*, *beṇa*

dambua-citri

gara. It is also applied to trees usually bearing such fruit: Burumare miaḍ *dambua* ulidaru mena.

dambuagiri-ḡ p. v., to grow quite thick and short.

dambua-citri Has. **jambua-citri** Nag. sbst., the Black Partridge, *Francolinus vulgaris*, somewhat larger than *citri*, the grey partridge.

dambur-tasaḍ (Sad. *dambur*) sbst., a grass so called: *damburtasaḍ* irileka neloā mendo gopoḍ sapanangingea, it looks like *iri* but the pedicels, i.e., the spikelets, are farther apart.

damḍum (Or. *dhabdhabānā*, to splash) I. sbst., splashing noise made by smb. swimming or floating: *damḍum* aḷumḡtana.

II. adj., with *sari*, the same sound.

III. intrs., to swim or float splashing in the water: honko bandareko *damḍumjāda*.

damḍum-en rflx. v., same meaning: *damḍumenme*.

damḍumtan adv., modifying *senḡ*, *debel*, *sari*, with noisy splashing.

damkac sbst., a kind of dance. See *susun*.

dandā (Sk. *dand*, a stick) I. sbst., (1) syn. of *soṭa*, a stick used as a stick or as a handle of some instrument, generally a small stick, never a stick more than 5' long, in cntrd. to *totoka* Has. *madaga* Nag. a larger stick, such as will generally need the use of both hands when striking. (2) the ridge-piece in a 2-sloped roof, in cntrd. to *bandia*, the ridge-piece at the intersection of the two long sides in a 4-sloped

dandā-orā

roof.

II. trs., (1) to use as a stick: ne maḍbu *dandāea*. (2) to cover a house with a 2-sloped roof: ne orāpo *dandāea* cipe catomea? (3) in the cps. *miḍdandā*, *bandandā*, etc., to give smb. one, two, etc., strokes of a stick: *miḍdandāliainḡ*. (4) in jokes, to beat smb. with a stick.

dandā-gḡ p. v., of a house, to get covered with a 2-sloped roof: orā *dandāakana*.

dandā-bosa trs., to punish by a beating with a stick for the very first time: ne hon janaḍ iskulāṭee nira, misao kapo *dandābosajāia*.

dandābosa-ḡ p. v., to be punished for the very first time with a beating with a stick.

dandā-orā, **dandom-orā** sbst., a house or hut with a roof sloping down on two sides only, a gabled house, in cntrd. to *catomorā*, a house having a roof sloping down on four sides. In the left corner of the photo given on Pl. XXXIII stands *dandā-orā*: A is the kitchen, B is the store-room, *aliḡ*, C is the *sare* or ordinary sitting place, D is the small verandah. Fig. 4 shows the mode of joining the rafters over the ridge-piece. The mudwalls are generally about 1½' thick at the base and 1' on the top. Their height averages a trifle over 5' or, as the Mundas put it, they are a man's height. If there be no separate stable, then the goats, bullocks and uffaloes find place enough in one of the two side-rooms.

dandā-soan

dandī

dandā-soan trs., to cane, to punish with a beating with a stick.

dandāsoun-ə p. v., to get caned.

dandā-soŋa I. collective noun, all kinds of sticks and canes.

II. trs., to beat smb. several times with a stick or to be several beating him: *dandāsoŋakiale*.

dandāso-p-oŋa repr. v., to give each other beatings with sticks: *kajite bārigeŋu dapala, kabu dandāso-p-oŋa*, let us always be content with scolding those who are in fault amongst us and never come to beating them with sticks.

dandāsoŋa-ə p. v., to be beaten several times or by several people: *nekam berberare musinareom dandāsoŋaŋa*, if thou continuest so quarrelsome, thou art sure at least one day to get several people beating thee.

dandē Has. Nag. **dandom** Ho (Sk. *dānd*, a fine) I. sbst., a fine: *dandem omakada* (halkeda or perkedda)? Hast thou paid thy fine? *dandeko tōkja* (or lagaōkja), they fined him; *oina gunaledate ne dandee tōjana*? Why was he fined? II. trs., to fine smb.: *dandekjako*.

da-p-ande repr. v., to impose fines on each other as occasion arises: *pura kabu dapanŋea nekan gunare*, let us not impose heavy fines on each other for such a fault; *kimineahonjarea juputidre oŋo nuputumre ili dapanŋera dastur mena*, it is the custom to fine with the expenses of a drinking bout for the village community, a family in which

a son has touched or named the wife of his younger brother or vice versa; *kulgiaburja nuputumre dapanŋera dastur banaŋa, mendo nikinaŋa honko gadioako mena*, when a husband or a wife happens to pronounce the name of the ether, it is not the custom to fine them for this, but it is believed that their children will become deaf.

dandē-ə p. v., (1) to be fined: *mōrē takae dandelena*. (2) of such or such a fine, to be imposed: *nīlāete mōrē taka dandelena*.

da-n-ande vrb. n., (1) the imposition of a fine: *missa danandete kac sōjejana*. (2) the extent of the fine or fines imposed: *danandeko dandekja, ena haltce laganterjana*, they imposed such a fine on him that by paying it he was put in dire straits.

dandē-boro sbst., the fear of getting fined.

dandē-cirgal trs., to cause smb. to become prudent and cautious, to put him on his guard, to correct him, by means of fines.

dandecirgal-ə p. v., to be corrected by a fine, to be on one's guard against a fault for which one has been fined.

dandē-dundī trs., a jingle of *dandē* occurring in a sacrificial formula to Singbonga; in which however the two components of the jingle are disjoined: *am manoahonem dandē-tan dunditanredo*, if thou punish or try by suffering a child of man.

dandī (fl. *dandī*) I. Nag. syn. of *copa* Has. sbst., the stalk of a

dandî

silk-worm's cocoon.

II. It occurs in certain sbst. cpds.: *banamdandî*, the shaft of a *banam* violin; *karađandî*, the partly split pole to which the *kara*, clod crusher, is fastened; *karabađandî*, the pole to which the handle of the plough is fitted; *tulađandî*, the beam of a hand balance; *tuilađandî*, the shaft of a *tuila* guitar.

III. trs., to make into a *banam-dandî*, a *karađandî*, etc.: *neabu dandîia*.

dandî sbst., I. (1) a drawn straight line: *dandîrege* oleme, *alom cetan-latarea*, write along the line, neither above nor below. (2) a line of writing, a paragraph: *miđ dandîir* olkeda, *miđ dandîir* parađkeda. (3) syn. of *kharî*, a couplet, a stanza of a song: *bar dandî duran* keate, *da nădo, ili omairapee menea deoră*, when the witch-finder has sung two stanzas he says: come now! give me a drink of beer.

II. trs., (1) to rule paper: *kagaj dandîlem* sida, *enate* oleme. (2) to compose a song in so many couplets: *duran môrêae dandîkeda*.

dandî-q p. v., (1) of paper, to be ruled: *kagaj mulite dandîakana* ci *gandete*? Is the paper ruled vertically or horizontally? (2) of a song, to have so many couplets: *duran môrêae dandîakana*.

da-n-andî vrb. n., (1) the closeness of the ruling: *dananđî dandîkeda*, *danditegee* perkedă, *kotăkore* olsoaba? He has ruled it so close that it is full of lines, where is the

dandîq

place to write on? (2) the ruling on a paper, the paper ruled: *nea okoă dananđî*? Who has ruled this paper?

dandîq Has. (H. *dandîr*) syn. of *gandur* Nag. trs., to cut in slices: *harađbō orq heltako dandîdea*.

dandîd-q p. v., to be sliced, cut in slices: *ne helta n age dandîdoka*.

da-n-andîq vrb. n., (1) the extent or rapidity of slicing: *dananđide dandîkeda*, *mođgarikađrege mođha-tăuterlă*, he sliced so rapidly that in a very short time he filled a winnowing shove l. (2) the slices cut: *nea okoă dananđîq*?

dandîq I. sbst., anything stuck over the ear. In poetry *dandîq* is a parallel of *daîl*, *dali*, flower (See the song under *dăîli*.)

II. trs., to stick smth. over the ear: *cunăgiko dandîdea*. Note the idiom: *ne kuři sârcuți kapietui dandîdakada*, this woman has stuck over her ear the head of an arrow, the head of an axe, i.e., she is married, whosoever takes her in his house will expose himself to be cut down with an axe or shot with an arrow by her true husband.

dandîl-en rfx. v., to stick smth. over one's ear: *kirumbaha dandîl-enme*, *miăđ kořa luturre melle dandîlăkana*, a man has stuck an arrow shaft over his ear.

da-p-andîq repr. v., to stick smth. over each other's ear: *ne honkă golancibăkă dă pandîqtana*.

dandîd-q p. v., to be stuck over

dandika

danti

the ear; ama luturre dandidakan cunagi salgaðabum, light for our common use the cigarette stuck over thy ear.

da-n-andið vrb. n., (1) the quantity of things stuck or the time they remain stuck over the ear: bako danandide dandiðjada, luturreo ka soahtana; miad cunagi danandide dandiðkeda, balbalte lumuterjanreo kae ocokeda, he kept a cigarette stuck over his ear so long that he did not take it off even when it had got quite wet with perspiration. (2) the object stuck over the ear: sida danandiðdo ulugirijana, nea tæom-ter dandiðla.

dandika I. subst., the long middle-line in the game called *cargada*.

II. intrs., to draw that middle-line, talamalarege dandikaæpe, atomnq-jadape, draw the line in the very middle, you draw it too much to one side.

dandika-q p. v., of that middle-line, to be drawn: okotare dandikuakana? ka lelqtana.

dandom Ho var. of dande.

dandom Has. danom Nag. (H. dandî, handle) I. subst., a handle: hakedandom; katuðandom; uðdandom, the stalk of a mushroom; dandire halka bakogoa, dandom karatandipli saboa, it is on (the split end of) the pole of the clod crusher that the halkas are hooked, the handle is held in the hand when the clod crusher is in use.

II. trs., to fit with a handle: kuðlam dandomlam.

dandom-q p. v., to be fitted with

a handle: ne hake dandomka.

da-n-andom vrb. n., (1) the fitting with a handle: nea okoëa danandon? hekoldekoðtana, who has fitted on this handle? It is shaky. (2) the handle fitted on: misa danandondo caqajana, the first handle which was fitted on got split.

dandom-orq rarely used var. of dandqorq.

dan manað var. of dhanmanað.

danom Nag. var. of dandom Has.

dantala, dantiia Nag. dantula Has. (H. dantîl, pedicel, stalk; Sad. danti) subst., (1) the petiole or stalk of a stemless plant, in cntrd. to karmarî Has. kamarkom Nag. the petiole of a stem or branch leaf. In this meaning it is syns. with nantî. (2) the rachis of a pinnate leaf, the petioles of the leaflets being called karmarð, kanarkon. (3) the stem of a mushroom, also called danton, danom. (4) the petiole of a maize, also called cokq and in Nag. koça. (5) the stem of maize, garqai, tuçi, kode, in cntrd. to dandq, the stem of sugercane, and kosear, the stem of sugercane or maize. (6) the threshed plant or straw of maize, garqai, tuçi, kode, surgunja. (7) the stubble of kode and surgunja, also called nanqa.

dantala-q etc., p. v., to get such a petiole, stem, etc.; ne garqai mopotoqe dantalaakana, these garqai plants have thick stems.

danti (Sad. danti subst., the petiole and ribs of a tobacco leaf only.

dāṇa

dāṇa

dāṇila var. of dāṇala.

dāṇula Has. var. of dāṇala Nag.

dāṇa (Sad. dang; Or. dāng; H. dāng) I. sbst., a pole, a perch, a long stick. It is never used alone to denote poles by means of which loads are carried; these are called *mararā*, *saragoṭa* and *baiadāṇa* or *majadāṇa*: biārā tudtanre turi muka dāṇteko dāṇea jilina orō cakar, in the uprooting of the paddy seedlings for transplantation, the nursery field is divided into squares by means of a pole six cubits long.

Note the idiom: miad dāṇte dal, to punish indiscriminately the innocent with the guilty: miad dāṇte alom dallea, okoniṇ gunaakada inī lelurumkiate erame, do not punish us indiscriminately, examine who is the culprit and scold him alone; miad dāṇtele dallena, we were punished indiscriminately. Instead of this phrase the trs. opd. prd. *miad dāṇa* may be used both in the a. and in the p. v.

II. trs., (1) to use smth. as a perch or pole: ne maḍbu dāṇea cibubataea? (2) to divide a surface into squares measured by means of a perch: caṅkaoko dāṇea; biārā dāṇepe. (3) in connexion with the nls. *miḍ*, *bar*, etc., to confide to smb. the work on such a square: eskar-kobu babardāṇkoa, saragikodo hoṛo jainge, to people who work alone let us confide a square of two lengths each, and to those who work several together let us confide spots proportionate to their numbers. (4)

in connexion with the nls. *miḍ*, *bar*, etc., to carry smth. by means of one, two, etc., *bajadāṇa*, i.e., poles shouldered by a man at each end: ne poṭom apidāṇa hobaoa kāredo kā daṛioa, we must be six men with three poles to carry this rice-bale, otherwise we shall not be able to do it. III. intrs., to fix a rate per square: cilekape dāṇtada (or dāṇrepe cilekatada)?—Api dibua, what rate per square have you fixed (for uprooting the paddy seedlings)?—Six pice.

dāṇ-ca rlx. v., to undertake the work on a square of so many lengths: amdo ciminem dāṇena?

dāṇ-ḡ p. v., (1) used in the meanings corresponding to those of the trs.: soben maḍ buditare dāṇcabajana, all the bamboos have been used up as perches for the dāṇbudī bean to climb on; biārā dāṇoka, let the field of paddy seedlings be measured into squares; biārā huṛingea, sobenbu babardāṇgre kājābu hobaoa, the field of paddy seedlings is small, if we get squares of two lengths there may not be enough for us all; apidāṇoka ne kera, bar dāṇte kae daṛioa, let this buffalo be carried by six men with three poles, it cannot be carried by four men. (2) of the sun, in connexion with the nls. *miḍ*, *bar*, etc., to be the length of one, two, etc., poles above the horizon, either in the morning or in the afternoon. The elevation of one pole above the horizon in the estimation of the Mundas is about 15 degrees, the distance the sun travels in one hour: siagi miḍdāṇakanrele

tebala, we reached one hour before sunset. N. B. These epds. instead of being used as prds., may be used with the same meaning as advs. modifying *sarego* or *rakahq*: *siagi miḍḍāṇe sarekana*, *aūrii jupu-jupuua*; *siagi bardāṇe rakabakante girja hobaoa*, we shall have the service two hours after sunrise.

ḍa-n-āṇ vrb. n., the great number of poles used in carrying one object: *maran diri ḍanāṇko ḍāṇkeda*, *gotan-ko ṭepesaṭtana*, they are so numerous carrying a large stone with poles that they cramp each other.

ḍāṇa-budi, ḍāṇa-buḍi Nag **ḍāṇa-rambra** Iias. sbst., so called because it is the only kind of *budi* which is made to climb on perches, *Vigna catjang*, Endl.; var. *sinensis*, Prain; *Papilionaceae*,—a widely cultivated climbing herb with pale blue and white flowers and long slender pods with 12-30 seeds separated by long intervals. These pods are eaten cooked when green and the young leaves too are used as a potherb. There are five varieties in cultivation: the first, called *ḍomkol*, has a pod 1 ft. long and as thick as the little finger; the second has a slender reddish pod 1 ft. long: the next a slender green pod 1½ ft. long; the two last have slender pods 2 ft. long, the one green, the other whitish. These have no special names.

ḍāṇa-ḍāṇ, ḍāṇa-ḍiṇ, ḍiṇ-ḍāṇ vars. of *ḍhaṇḍhaṇ*.

ḍāṇ-ḍon, ṭāṇ-ṭon I. adj., (1) with *maḍ*, a) very hollow bamboo, a

bamboo with thin walls. (2) with *ari*, an embankment pierced through and through with numerous rather large holes (large enough for a cat to pass through). In this meaning it is a syn. of *baṇboṇ* and a frequentative of *ḍonḍon*, and is also used as adj. noun: *ne aṇiṇ ḍāṇḍāṇko cilekate bairuaṇoa*?

II. trs., to make such holes in an embankment: *cikanko ne aṇiko ḍāṇḍonkeda*? *dorabin ci guṇuko*? *ḍāṇḍon-ṇ, ṭāṇṭon-ṇ* p. v., (1) to get thus pierced with holes: *aṇi ḍāṇḍonkan*. (2) of bamboos, to grow thin-walled: *hatumaḍ ḍāṇḍonṇoa*, the ordinary cultivated bamboo has thin walls.

III. adv., with or without the affs. *ge* or *tan* and modifying *unḍun*, (1) of embankments, with numerous holes as described. (2) of bamboos, with thin walls: *ne maḍ ḍāṇḍonṭan unḍukana*, *alaci kā baioa*, this bamboo is very hollow, it is impossible to fix an iron point on to it so as to use it for goading.

ḍāṇa-ḍura Iias. I. sbst., imitative of a hollow sound as, v.g., of pots knocked against each other: *seta cima apeṇ oṇṇare boloakana*, *ḍāṇḍura aṭumṭana*.

II. adj., with *sari*, the same sound.

III. trs., to cause the production of such a hollow sound: *cikanṇi ḍāṇḍurajada*? *pusijṇ*? Who is making that noise, knocking the pots against each other? Maybe the cat? *Oṇṇare seta boloakana*, *caṭukoe ḍāṇḍurajada*, the dog has entered the house, it is knocking

ḍaṇḍa

ḍaṇḍri

the pots against each other.

IV. intrs., to sound hollow, to produce that hollow sound: caṭuko *ḍaṇḍuṭana*.

ḍaṇḍuṭ-en rflx. v., same meaning as trs.: miad seta caṭukoe *ḍaṇḍuṭ-entana*.

ḍaṇḍuṭ-ḡ p. v., to be caused to produce a hollow sound.

V. adv., with the aff. *tan* and modifying *sari*, to sound hollow: latare diri huḥumatare *ḍaṇḍuṭtan saria*.

ḍaṇḍ-ḍuṇ Nag. (Cfr. *ḍuṇḡo*) I. trs., to cause to dangle: bḍraṇḡa bondole *ḍaṇḍuṇḡada*.

II. intrs., to dangle: ḍaṇḡa burateṇḡa balti kũare *ḍaṇḍuṇḡana*, the bucket for drawing water dangles over the well.

ḍaṇḍuṇḡ-en rflx. v., to hang on to smth. with the hands and dangle or swing: honko koronḡōlatarko-toreko *ḍaṇḍuṇḡentana*.

ḍaṇḍuṇḡ-ḡ p. v., to dangle, to be caused to dangle: hoēote uli *ḍaṇḍuṇḡtana*.

ḍaṇḍuṇḡḡe adv., so as to dangle, so as to cause to dangle.

ḍaṇḍuṇḡtan adv., dangling.

ḍaṇḡa, ḍaṇḡi, ḍaṇḡia vars. of *ḍhaṇḡa*.

ḍaṇḡra (Sad. II. *ḍaṇḡrā*) adj., with *hara*, an old bullock: miad *ḍaṇḡra harako kirinaḡaia*. Also used as adj. noun: *ḍaṇḡraḡe kirinaḡa?*

ḍaṇḡra-ḡ p. v., of a bullock, to become old: ne hara isu sirmae bḡgolaṇḡa nḡdoe *ḍaṇḡraiaṇa*, this ox was in good condition for long years, but now it has become old.

ḍaṇḡra I. trs., to wet with urine,

to urinate on smb. or smth.: miad seta aleṇḡa kubii *ḍaṇḡrakeda*.

II. intrs., to urinate, to make water: *ḍaṇḡratanae, ḍaṇḡrakeda*.

ḍaṇḡra-n rflx. v., to urinate on oneself: kaṭae maḡenḡe gaḍree *ḍaṇḡgranjana*, enamente kae sondoṇḡana, having wounded his foot with his axe, he urinated at once on the wound, that is why it did not fester.

ḍa-p-aṇḡra repr. v., to urinate on each other: en honkia *ḍopaṇḡrajana*.

ḍaṇḡra-ḡ p. v., to get urinated on: *ḍaṇḡraukan liḡa soloḡtam*.

ḍa-n-aṇḡra vrb. n., the extent to which urine is rejected: ne racare *ḍanaṇḡrako ḍaṇḡrakeda*, mũre kḡa soaḡtana, they have urinated so much in this courtyard that the stench is unbearable.

ḍaṇḡra-ḍa subst., urine: *ḍaṇḡradḡa arage senoa*, his urine is red.

ḍaṇḡra-lumen rflx. v., ltly., to make oneself wet with urine. This is used figuratively like *ḍukilũmen*; both are insulting words and stronger than *lumcaban* and *cabanamen*, used in jokes, and *mamaruṇen*, used in common parlance, to demean oneself proudly. Sometimes *ḡlumen* too is used figuratively in the same meaning.

ḍaṇḡri I. adj., with *gai* or *gundī*, an old cow. Also used as adj. noun.

II. intrs., to offer the sacrifice of a bullock or cow to *Barandaburu*: *ḍaṇḡritanako; ḍaṇḡrikenako*.

ḍaṇḡri-ḡ p. v., of a cow, to become

ḍaṅgra-jaṇum**ḍaṅkū**

old. (2) imprsly., of such a sacrifice, to be offered: ne hatureo *ḍaṅgrilena* honder.

ḍaṅgra-jaṇum sbst., *Echinops echinatus*, DC.; Compositae;—a branching, spreading, rigid, thistle-like, white-tomentose annual, 1-2 feet high, with alternate, pinnatifid, spinous leaves. It grows on embankments of rice-fields.

ḍaṅgua (Sad.) adj. and adj. noun, poetical parallel of *ḍinda*, young and unmarried, an unmarried young man or woman:

ḍiṇḍaredo, kuṛi, ḍaṅguaredo.

Bṛ cetan manisunum jōrotana.

ḍiṇḍaredo, kuṛi, ḍaṅguaredo.

Kaṭare pola, kuṛi, juṇurejunur.

Whilst thou art a maid, O girl, whilst thou art unmarried, On thy head the mustard oil trickles. Whilst thou art a maid, O girl, whilst thou art unmarried, On thy feet the toe rings jingle.

N. B. It occurs also in the jingle *ḍiṇḍaḍaṅgua*, old and unmarried, or married for several years but childless.

ḍaṅguar sbst., name of a sept of the Mundas. See *kili*.

ḍaṅgur-ḍaṅgur I. sbst., the sound of a large-sized wooden bell.

II. adj., with *sarī*, the same sound.

III. trs., to ring a large wooden bell; *ṭuṭāki ḍaṅgurḍaṅgurlem*.

IV. intrs., same meaning: *aleḍ bāisi ḍaṅgurḍaṅguraṇjada*.

ḍaṅgurḍaṅgur-ṛ p. v., of a large wooden bell, to be caused to ring: *ṭuṭūki ḍaṅgurḍaṅgurṭana*.

ḍaṅgurḍaṅgurtan, ḍaṅgurleka adv,

modifying *sarī*.

ḍāṇ-haṭiṇ intrs., to divide a field measuring the parts with a perch: *ḍogaṇ honko goṭagoṭa loṇṇa kakoḍoṇṭina enamenteko ḍūṇhaṭiṇjada*, the heirs of Doge cannot get each a whole rice-field, therefore they divide the fields measuring the parts by means of a perch.

ḍūṇhaṭiṇ-en rflx. v., same meaning.

ḍaṅka-ḍaṅka var. of *ḍaṅkaḍaṅka*.

ḍaṅka-ḍuṅku (Sad.) I trs., to move or shake the beam of a balance (which is generally supposed to be done in order to cheat): *tulaḍ ḍuṅkaḍuṅkukeda*, he shook the balance; *tularee ḍuṅkaḍuṅkukedlea*; *tuliruaṭale, kajilen iminṇa kū perḍelena*, he cheated us in the weighing; we weighed it again and found that there was less than had been said.

ḍaṅkaḍuṅku-n rflx. v., syn. of *ṭilaṇṭolona*.

ḍaṅkaḍuṅku-ṛ p. v., to be weighed in that manner: *bugilekado kā tula-lena, ḍaṅkaḍuṅku'ena*.

II. adv., with or without the affs: *ange, ge, ṇge; tṇ, tange*, modifying (1) *tula*, to weigh in that manner. (2) *sen, nir, rikan*, in the meaning of *ṭilaṇṭolona*.

ḍaṅkaḍ-ḍaṅkaḍ var. of *ḍaṅkaḍaṅka*.

ḍaṅkū, ḍaṅkū-ḍaṅkū, ḍaṅkū-ḍapṛ adj., (1) with *toa*, upright breasts: *ḍaṅgrikoṇ toa ḍuṅkū*; also disumre *ḍaṅkūḍipṛ toatenko bṇkotale*, (song), herabout we have no marriageable girls left. (2) with *kuṛi*, a newly married woman, a marriageable girl.

ḍankūḍapu-n rfx. v., to run with shaking upright breasts : meromkoc kudaḍtana, toae *ḍaṇkūḍapuntana*.

ḍaṇkū-ṇ, *ḍaṇkūḍaṇkū-ṇ*, *ḍaṇkūḍapu-gg* p. v., (1) of breasts, to become swollen and upright : toa sida puṭukidoa, ente *ḍaṇkūua*, bar geleakan kurikoḍ labagoa, ente lamagoa oṛṇ buridilare cipiduteroa, the breasts first begin to develop, then they swell and become upright, those of women with two children become pendulous, after that they become flat like the fruit of the *rurur* creeper and in old age their skin only is left. (2) of girls, to grow into womanhood.

ḍaṇkūḍaṇkūtan, *ḍaṇkūḍaputan* adv., modifying *toag*, *ḍaṇḍiṭ* : ne kuri aṛandiakanreo *ḍaṇkūḍaputane* toaakana, though married this woman has upright breasts ; *ḍaṇkūḍankūtane* *ḍaṇḍiṭakana*, she has become a fully developed maiden. Moreover the second of these advs. modifying *nir* has the same meaning as the rfx. v. : *ḍaṇkūḍaputane* *nirjada*.

ḍaṇḍiṭua (A. *ḍānk*, a coin) I. adj., with *bihri*, a manner of subscription in which each villager has to pay the same amount. Also used as adj. noun : *mundapāṛākināḍ* *hukumte* *bihrire* *ḍaṇḍiṭuale* *ṭojana*, we have to pay all the same amount in the subscription by order of the munda and the pahan.

II. trs., to arrange a subscription so that all contribute the same amount : *bihriko* *ḍaṇḍiṭuakeda* ; *hoṛo* *jainbu* *bihriia* *cibu* *ḍaṇḍiṭuuea* ? Shall we make the subscription according to

each one's means or shall we make it uniform ?

ḍaṇḍiṭua-n rfx. v., to impose on themselves a subscription by equal contributions : *kabu* *ḍaṇḍiṭuana*, *reṇḍe* *hoṛokodo* *reṇḍelekagebu* *bibrikoa*, *punji* *hoṛokodo* *punjiakanlekage*, let us not give equal contributions, let us take a poor contribution from the poor and a rich contribution from the rich.

ḍaṇḍiṭua-g p. v., of a subscription, to be made by equal shares : *bihri* *ḍaṇḍiṭuajana*. (2) of people, to be asked to contribute all the same amount in a subscription : *hoṛoko* *ḍaṇḍiṭuajana*.

ḍāṇ-rambra, **ḍāṇ-ramṣa** Has. syn. of *ḍāṇbudi*.

ḍāṇrea, **ḍāṇren** affixed to the nls. *mīḍ*, *bar*, *api*, *ṇpun*, forms cpd. adjs. denoting the number of poles (each with two men) needed for carrying a certain load. The first is used when the load is an inan. o., whereas the second is used when it is a liv. bg. or a dead body : *ṇpun-ḍāṇren* *saramko* *goḍlija*, they killed a sambur deer for the carrying of which 8 men are, or were, needed.

ḍāṇ-saṇga Has. syn. of *ḥaṭu-saṇga* Has. *ḥaṭuaru* Nag. sbst., any kind of yam (*Dioscorea*) when cultivated.

ḍaḍ-ḍaḍ, **ṭaḍ-ṭaḍ** 1^o syn. of *daga-daga*, *ḍaṇḍadanga*. 2^o figuratively, I. adj., with *hoṛo*, a person who is in the habit of speaking very loud. Also used as adj. noun : *mīḍ* *ḍaḍḍaḍḍḍḍe* *hijulena*, *iniḍ* *jagar* *hora* *japaṛa* *haturenko* *aṭumaukeda*.

ḍapa-ḍapa

N. B. As subst., in the meaning of loud speaking, only *ṭaḍṭaḍ* is used : Gaṭamburīaṭ ṭaḍṭaḍm aīumakada ci ?

II. trs., with the speech or the person spoken to as d. o., to speak very loudly : jagare ḍaḍḍaḍjada ; puragee ḍaḍḍaḍkedlea.

ḍaḍḍaḍ-n, ṭaḍṭaḍ-n rfx. v., same meaning : purā alom ḍaḍḍaḍna soben hoṛoko aīumea.

ḍaḍḍaḍ-ḡ, ṭaḍṭaḍ-ḡ p. v., to be spoken very loudly : jagar purage ḍaḍḍaḍjana, okoēa luturre kā teba-jana ? It was all said very loudly, no wonder that others heard it.

III. adv., with or without the afxs. *ge* or *tan* and modifying *jagar*, very loudly.

ḍapa-ḍapa var. of *ḍhapaḍhapa*.

ḍapaḍ-ḍapaḍ, ḍapana-ḍapana vars. of *ḍhapaḍhapaḍ*.

ḍapela var. of *ḍhapela*.

ḍapela-lāḷ var. of *ḍhapelaḷāḷ*.

ḍappa-ḍappa var. of *ḍhaḍḍapaḍhaḍḍpa*.

ḍār var. of *ḍhār*.

ḍaraḍ-ḍuruḍ, ḍuruḍ-ḍuruḍ, ḍuruḍ Has. I. adj., of grain plants, stunted, undergrown. Also used as adj. noun : *ḍaraḍḍuruḍkole* irkeda.

II. trs., to cause grain plants to remain stunted : saradole lagaḍḷa, jeṭege ḍaraḍḍuruḍkeda.

III. intrs., in the prst. ts., to be undergrown : guṛūlu ḍaraḍḍuruḍtana.

ḍaraḍḍuruḍ-ḡ, etc., p. v., of grain plants, to become or remain stunted.

IV. adv., with the afxs. *ange*, *ge*, *tan* and modifying *karaḡ*, *leḷḡ*, etc.

ḍaraḍomba Has. syn. of *kara-*

ḍarana-ḍuruna

ḍondṛa, kṛraronḍa Has. *kereṃeṭṭe* Nag. I. adj., with *cīj*, the things carried or held in one's hands as described under the trs. : *ḍaraḍombā oījiko tara dōtam*.

II. trs., to have one's hands so full of various objects, especially when already carrying smth. on the head, shoulder or back, that one's progress is impeded : *honsṭe ararā, nāḷal, kuḍlam emankoe ḍaraḍombā-keda*.

ḍaraḍombā-n rfx. v., to load oneself with various objects as described : *amin alom ḍaraḍombāna tara cīji bagetam*.

ḍaraḍombā-ḡ p. v., (1) of things, to be carried as described : *honsṭe ararā, nāḷal, kuḍlan emanaḍ ḍaraḍombājana*. (2) to be impeded in one's progress by the various things one carries and holds in one's hands : *naminana cījikotedoina ḍaraḍombāna, taraina bagetaḍ ; honkoterā ḍaraḍombāṭana*, I can advance but slowly on account of the children I carry and those I lead by the hand.

III. adv., with or without the afxs. *ange*, *ge*, *ḡge*, *tan*, *tange*, modifying *sah*, *ḡḡ*, *idi*, *senḡ*, *rikaḡ*.

ḍarana-ḍuruna Nag. 1^o syn. of *ḍaraḍḍuruḍ*. 2^o I. abt. n., downcastness, low spirits : *ne hoṛoḡ monre ḍaranaḍuruna mena*.

II. adj., with *hoṛo* downhearted, downcast, dejected, out of sorts, in low spirits.

III. trs. caus., to discourage, depress, dishearten, dispirit : *cilekatepe ḍaranaḍurunaḷia ?*

dardar

dar-dur

I V. intrs., imprsl., with inserted prsl. prn., to feel discouraged, downcast, desponding, depressed: *dardardururajja*.

dardardurur-en rflx. v., same meaning as intrs.

dardardurur-q p. v., to be discouraged, disheartened, to be put in low spirits: *cikan kajitec dardardurur-jana?*

V. adv., with the afxs. *ge* or *tan* and modifying *rikaq*, *lele*, *aľakar*.

dar-dar var. of *dharardharar*.

dar-dir I. subst., several loud lettings of wind: *dardir aľum-keďci senderamenten orasidjana*, having heard several loud lettings of wind it is useless for me to go to the hunt: it is a bad omen.

II. adj., (1) with *gasĩ*, same meaning. (2) with *hon*, a child who is in the habit of passing wind often and loudly: *ne hon dardirgea*.

III. intrs., to pass wind loudly and several times: *dardirkedae*.

dardir-en rflx. v., same meaning as intrs.

dardir-q p. v., (1) of wind, to be passed loudly and repeatedly: *gasĩ dardirjana*. (2) to get into the habit described: *ne hon puragee dardirjana*.

IV. adv., with or without the afxs. *ge* or *tan* and modifying *gasĩ*: *dardire gasijada*.

dar-dur, **dur-dur** (Sad.) I. subst., the repeated sound of things plumping into the water, in entrđ. to *carbaracurburu*, the repeated sound of frogs jumping or small

stones being thrown into the water: *dardurir aľumla*.

II. adj., with *sari*, the same sound.

III. trs., (1) to cause or produce that sound in the water. The water stands as d. o.: *doba okoetako dardurjada?* (2) fig., to make the stew too liquid: *utuĩ dardurkedae*. *dardur-en*, *durdur-en* rflx. v., to jump and plump into the water severally and in quick succession: *tikindipli alope dardurena*, *nage arctapege*, do not plump into the water at noon, the Nage spirit will throw water at you (and then you will get skin disease).

dardur-q, *durdur-q* p. v., of the water, to be caused to produce that sound: *doba dardurqtana*, *okoetako kurĩjada?*

IV. adv., with or without the afxs. *ge* or *tan*, (1) modifying *kurĩl*, *dunil*, so as to produce that sound. (2) modifying *rasi*, so as to render the stew too liquid: *utu durdure rasitada*.

dar-dur I. subst., the storms at the beginning of the rainy season, which are characterized by strong wind, copious rain and thunder: *dardur hokajanrebu senoa* we will start as soon as the storm abates.

II. adj., with *sari*, the thunder during such a storm: *rimbilra dardur sari aľri hokaoa*.

III. trs., and intrs., to blow such a storm: *kupulq senqtanre tara horaree dardurkedlea*, when we were half way on a visit to our relatives a storm overtook us;

däre

uĩd̃adipli janaõ tara siagiĩ *dar-
durea*, at the beginning of the
rains there is always a storm
during half of the day.

dardur-2 p. v., *imprsl.*, of such a storm, to blow: *hola purage dardurlena* oi *tisia*? When has the weather been more stormy, yesterday or to-day?

IV. adv., with the affxs. *ge* or *tan* and modifying *sari*, used of the thunder during such a storm.

ḍāre poetical var. of *ḍahar*
and syn. of *nora*, a road, a way,
a path :

Noranundibā lēonalcōna.

Dārebagrībā jūkunajūkuna.

The wayside jessamine waves to
and fro, the roadside *bagri* flower
waves up and down.

dāri Nag. syn. of *sōraiḃuru*
Has. I. subst., a fair held on the
occasion of the Sohorai feast:
dolabu dāri lelte.

II. intrs., to hold such a fair: no
pirire dan janaošsirmako *dārijada*.

ḍāri-piṛi Nag. subst., the high ground on which a fair is held on the occasion of the Sohorai feast.

ɖarpokna (H.) I. abs. n., cowardice: niɛ *ɖarpokna* kã hokaoajã.
II. adj., with *horɔ*, a coward: *ɖarpokna* horoko gopoɕ ɔŋgeko boroẽa, cowards are too much afraid of a fight. Also used as adj. noun: gopoɕ hobaoa mente kajiɣtandipili *ɖarpoknakoɔ* ɪm eklatan taikena, when it was said that there would be a fight the liver of the cowards trembled.

III. trs., to call smb. a coward.

dara 12-duru 12

ǵarpokna-n rflx. v., to act cowardly :
janaǵdoe dīringea, tisinǵdoe ǵarpok-
nanjana, he is always rather
 courageous, but to-day he acted
 like a coward.

darpokna-q p. v., to acquire the habit of cowardice: *ne hoṛo purā-gee darpoknajana*.

ḍarābq-ḍorōbq var. of *ḍaḍābqdo-
dōbq*.

ḍarāka var. of *ḍaḍāka*.

daṛāma-daṛūmu (1) var. of *daṛābq-*
dorōbq. (2) syn. of *daṛkadore.*

ḍaraṇḍ-ḍaraṇḍ var. of *ḍharaṇḍ-ḍharaṇḍ*.

ḍaraṇ-ḍereṇ, ḍārā-ḍērê var. of *ḍereṇḍereṇ*, but used when there is question of several children.

ḍaṛaṇ-ḍiṛiṇ var. of *ḍharaṇḍhiriṇ*.

ḍarata-ḍuruta var. of *ḍharata-*

ḍaraṇa-ḍuṛuṇa, ḍārā-ḍūṛū, ḍaḷ-ḍuḷ
I. collective noun (1) for small
children able to walk, i. e., 2
to 7 years old. (2) for under-
grown calves or kids.

II. adj., of several such children,
calves or kids: *daranḍuruz*
honko.

daɾaŋduɾuŋ-ɔ p. v., (1) of several children, to reach that age. (2) of several calves or kids, to grow stunted: ne cuiko *daɾaŋduɾuŋ-akana*.

III. adv., with or without the
afxs. *ange*, *ge*, *tan*, *tange*, modify-
ing *haraq*, *lelq*, to grow or look
stunted, of children, calves and
kids.

daran-durun (Sad. *dalang-dulung* ;
O. *dolo-dolo*, oscillating, from II.

ḍolnā, to swing) 1^o syn. of *ḍaṛḍuṛ*.
2^o I. intrs., used of the dangling of smth. hanging from a man's shoulder or from a stick which rests on a man's shoulder, though not used of the loads hanging on a carrying pole: *gḍakada ḍaṛaḍururḍana toljapagḍka*, the thing thou carriest dangles, let it be tied higher up.

II. trs., to carry smth. in that manner: *cenḍkom ḍaṛaḍururḍkeda*?

III. adv., with the afix. *tan* and modifying *gḍ*, same meaning as trs.

ḍaṛāra (masc.) *ḍaṛāri* (fem.) Nag. var. of *dodōro* Has.

ḍaṛar-ḍaṛar var. of *ḍhaṛarḍhaṛar*.

ḍaṛāsaḍ var. of *ḍhaṛāsaḍ*.

**ḍāri*, *ḍāḍi* (Sk. *dhārā*, a stream) sbst., a spring, the village spring. This is a regular feature of every Mundari village. A piece of a large tree trunk is hollowed out and placed over a good spring in the vicinity of the village, so as to reach between 3 and 4 ft. above the ground level whilst it stands deep enough in the ground to prevent any of the spring-water to escape from below. Thus then the water welling up, fills the hollow trunk and to it the women of the village go every day with their round earthen vessels on their heads to fetch the water required for the household.

ḍāri (Sad. *buṛhī-ḍaṛhī*) occurs as second member in the cpd. collective noun *buṛiḍariko*, the old women, in cntrd. to *haṛamḍurumko*, the old men: *ale hature haṛamḍurum buṛi-*

ḍariko goḍcabajana. The two components occur disjoined in the sentence: *amḍo buṛi ci ḍāri*? Art thou an old woman? i.e., do not act as if thou wert already an old woman.

ḍāri-ḍa sbst., the water in the village spring or water taken from it: *ḍāridape auakada ci ḍobada*? In songs it is a parallel of *suḍḍa*.

Dāridagedore, *nānjedejada*,

Suḍedagedore ḍūḍajan.

The water of the village spring is exhausted, is diminished.

ḍārida-suḍḍare adverbial phrase, when going to fetch water from the village spring: *sānsakamre, pīḍipalanre, ilisabare, ḍāridasuḍḍare tisinaḍapa aīnagḍko ukutancarcatana*.

ḍarka var. of *ḍaḍḍka*.

ḍaṛo, *ḍaḍo* I. sbst., (1) syn. of *enḍa ḍaṛo*, the big toe of men, sometimes also used instead of *ḍepḍ*, the thumb, in cntrd. to *honḍaṛo*, the little toe or finger, and *ḍanda* or *ḍaḍa*, fingers and toes in general. (2) the claws of crabs.

II. trs., (1) of crabs, to pinch: *kaṛakom ḍaṛokḍiṇa*. (2) figuratively, in jokes and in displeasure, to bite: *kula ḍaṛomeka*,; *seta ḍaṛokḍiṇa*. *ḍa-p-aṛo*, *ḍa-p-aḍo* repr. v., (1) of crabs, to get hold of each other with their claws. (2) figuratively, to bite each other: *setakina mocamocakina ḍapaṛojana*, the two dogs bit each other in the mouth.

ḍaṛo-ḍ, *ḍaḍo-ḍ* p. v., (1) to have a big toe or thumb. (2) of crabs, to be armed with claws: *kaṛakom bariagee ḍaṛoakana*, *enḍa ḍaṛo lenḍḍare aḍ sandi ḍaṛo jomeḍare*,;

ḍaro-hon

ḍaru-ḍaru

sandi ḍarotee ḍarolere purā hasua, the crab has two claws, a she-claw to the left and he-claw to the right, it hurts more when it pinches with its he-claw. (3) to be caught in the claw of a crab: kaḥkom sūtanre hon gandrae ḍarolena, erage hasukina, when plunging my hand into the water in order to catch crabs, I got my little finger caught in the claw of a crab, it hurt me very much.

ḍare-hon, hon-ḍaro subst. (1) syn. of sandi ḍaro, the smaller, right-hand claw of crabs. (2) syn. of hon gandra, the little finger or the little toe.

ḍarsaḍ var. of ḍharisaḍ.

ḍaru, ṭaru, ṭaṭra, ḍarumana, ṭarumana syn. of ṭakora, ṭakumba', adj., (1) with hoṛo, a person with a very thick head. Also used in jokes as adj. noun and nickname. Ḍaru is also used as proper name. (2) with bō, syns. with moṭgarubō, keṛabō, a very thick head.

ḍaru-u, etc., p. v., to have a very thick head: bōe ḍarugiriakana.

ḍaru-ḍaru poetical adj., thick-headed:

Burukula ḍaruḍaru sukurikoe
lorotana,

Tondanbana tepataṛi loakoge
kopatan.

The thick-headed royal tiger lies in wait for the boars. The clumsy bear of the jungles scratches off the figs from the trees.

ḍaru-ḍaru I. adj., so lean that the head appears out of proportion to the body: ḍaruḍaru hoṛo lelte

bilkakina, seeing such a man I was moved by pity.

II. trs., to cause a man to become so lean: ne hoṛo hasu ḍaruḍarukia ci reago?

ḍaruḍaru-go p. v., to become so lean: reageṭee ḍaruḍarujana.

III. a'lv., with the aff. tan and molifying rikaḡ, to become so lean: hasute ḍaruḍarutane rikajana.

ḍaru-ḍaru (Sad. dorodoro; Or. dolo dolo, swaying to and fro; H. dalalānā, to quake) I. subst., an infirmity causing the head to shake continually up and down: bonaga-giriakan dudūmul jomte ne hoṛo ḍaruḍarui namana, this man got that infirmity by eating a pigeon dedicated to the spirits.

II. a'lv., a man with that infirmity: ḍaruḍaru hoṛo lellire honko boroēa.

III. trs., (1) to cause in smb. that infirmity: cikan bonaga ḍaruḍarukoa, enam ituana? (2) to shake one's head continually up and down: bōe ḍaruḍarujada.

ḍaruḍaru-n reflex. v., to shake wilfully one's head continually up and down: moṭaitedo kae ḍaruḍarutana, dukuge namakia, it is not wilfully that he shakes his head, it is an infirmity he has got.

ḍaruḍaru-go p. v., (1) to get that infirmity: cilekatee ḍaruḍarujana? (2) to get a continually shaking head for a short time: hakadaakanko maijuncandukore ḍa gamae hulan setaṭteko ḍaruḍarugoa, whenever it rains in May and June people who have the infirmity called *hakada*, get, from the early morning on,

ḍarṣleka

wards, a fit of continual shaking up and down of their heads.

ḍarṣḍarṣge, *ḍarṣḍarṣtan*, *ḍarṣleka* adv., modifying *eklaḡ*, *rikaḡ*, to get such a fit or such an infirmity.

ḍarṣleka syn. of *ḍarṣḍarṣge*.

ḍarṣmaṣa syn. of *ḍarṣ*, but also I. adj., used by children of fruit only : as large as a head.

ḍarṣmaṣa-ḡ p. v., (1) to become very thick-headed. (2) used by children of fruit only : to become as large as a head : *ne uli ḍarṣmaṣoa*.

ḍarṣmaṣge, *ḍarṣmaṣoge* adv., (1) with *bōḡḡ*, to become thick-headed. (2) with *jōḡ*, to bear fruit as large as a head : *ne uli ḍarṣmaṣge jōoa*.

ḍasambaḡ var. of *ḍhasaḡ*.

ḍasāna var. of *ḍhasāna*.

ḍasānaḡ var. of *ḍhasaḡ*.

ḍasaḡ var. of *ḍhasaḡ*.

ḍasāraḡ var. of *ḍharāsaḡ*.

ḍasna var. of *ḍhasāna*.

ḍasnaḡ var. of *ḍhasaḡ*.

ḍasraḡ var. of *ḍharāsaḡ*.

ḍaṣa (Sk. *dānt*) I. sbst., a tooth, the teeth : *ḍaṣae tagoḡjada*, he grinds his teeth in his sleep ; *ḍaṣae riḍaiṇa*, he gnashed his teeth at me ; *ḍaṣae riṇḍidakada*, his jaw is locked.

II. trs., (1) to put false teeth : *sida ḍaṣako buṛiḍcabakḡci naḡageko ḍaṣataḡia*, having drawn all his teeth, they have given him new ones. (2) to stuff teeth : *samṛomteko ḍaṣaakaḡia*.

III. intrs., to teethe : *ne hon tisiṇa-gapae ḍaṣatana* (or *ḍaṣaḡtana*) enamente cimaḡ lāḡi peceperceṛṇtana, this child is teething, most likely

ḍaṣa-guṛa

that is why it has a slight diarrhoea. *ḍaṣa-n* rflx. v., to get one's teeth stuffed ; to wear false teeth : *samṛomtem ḍaṣana ci rupate* ?

ḍaṣa-ḡ p. v., (1) to teethe. (2) to get teeth. (3) to get one's teeth stuffed : *samṛomtee ḍaṣalena*. (4) to get false teeth : *janṭee ḍaṣakana*. N. B. When used of bullocks this p. v. does not apply to the first teeth but to the second teeth : *seṛegareko ḍaṣaoa*, bullocks get their second teeth before they are full-grown.

ḍaṣa-buṣa syn. of *ḍaṣakandom*, sbst., the gums : *ḍaṣabulaṛee mōa-kana*.

ḍaṣa-gamaṣa syn. of *guṛaguruḡ*, I. sbst., a tingling sensation in the teeth : *uliiṇa jomkeda*, *ḍaṣagamaṣa menagea*, *madukam tagoḡlere hokaoa*.

II. intrs., imprsl., to have one's teeth on edge : *en peṛḡ jōe jomlere ḍaṣagamaṣia*, if he eat that green fruit it will set his teeth on edge.

ḍaṣa gamaṣa-en rflx. v., with sbj. affixed to the sbst., to set one's teeth on edge : *jojo jomte ḍaṣae gamaṣenjana*.

ḍaṣa gamaṣa-ḡ p. v., with sbj. affixed to the sbst., (1) to get one's teeth on edge : *peṛḡ ulite ḍaṣae gamaṣjana*. (2) of the teeth, to be set on edge : *jojote ḍaṣa gamaṣoa*, *ḍaṣagamaṣoge* adv., so as to set the teeth on edge : *ḍaṣagamaṣoge ulii jomkeda*.

ḍaṣa-guṛa syn. of *jiluḍaṣa*, I sbst., a swelling or an abscess on the gums, in entrd. to *sompat*, a disease

ḍaṭa-hasu

liable to cause the loss of all one's teeth : *ḍaṭagura* namakaia ; *ḍaṭaguradukute* joae usukaōakana, his cheek is swollen on account of an abscess on the gums.

II. intrs., to have a swelling or an abscess on the gums : *ḍaṭagura-tanaiṇ*, syns. with *ḍaṭa* subaina guraakana.

ḍaṭagura-ṇ p.v., to get a swelling or an abscess on the gums.

ḍaṭa-hasu I. subst., a toothache.

II. intrs., imprsl., to have a toothache : *ḍaṭahasujaiṇa*.

ḍaṭa-kandom syn. of *ḍaṭabuṭa*.

ḍaṭa-ranga var. of *ḍataranga*.

ḍaṭa-risa I. subst., a disease which causes the gums to bleed : *ḍaṭarisa* namakaia.

II. adj., with *horo*, a man who has this disease : *ḍaṭarisa* horoko cinaṭeko ranukoa ?

III. intrs., to have this disease : *ḍaṭarisatanac*.

ḍaṭhi (Sad. *ḍaṭi*) subst., image, form, likeness, appearance, habit. It occurs generally as d.o. with *sah* : ne horo aputea *ḍaṭhiṇ* sahkedā, he takes after his father ; sadhukoa *ḍaṭhiṇ* sabakada, he has become a Hindu religious beggar.

ḍaṭhi-n rflx. v., same meaning as *ḍaṭhi sah*.

ḍaṭi (Sad.) I. subst., a paper covering, a picture-frame, the cardboard with which a book is bound : soben tasbir paromre *ḍaṭi* lagaō hobaoa ci ? Have I to put cardboard at the back of every picture ? selaṭira *ḍaṭi* bagraōjana, the frame of the slate got spoiled.

ḍaṭob

II. trs., to put a paper cover on a book, to bind a book with a strong cover, to frame a picture, a looking-glass, a slate : aēna *ḍaṭitam* ; kitabem *ḍaṭikeda* ?

ḍaṭi-ṇ p.v., to be wrapped with paper, to be bound with a cardboard cover, to be framed : kitab *ḍaṭika*.

ḍa-n-aṭi vrb. n., (1) the extent of wrapping : *ḍanaṭiṇ* *ḍaṭikeda*, kitab papukaḍgiṇjana, he put such a layer of covers on the book that it looks quite thick though not strong. (2) the manner of wrapping, of framing : nekan *ḍanaṭi* kā ṭekaōoa, a wrapper put in that way will not keep.

ḍaṭob, *ḍiṭub*, *ḍoṭob* I. trs., (1) to grasp, to get effective hold of : aiṇa uri kula *ḍaṭobkja*, the tiger got hold of my bullock in such a way that I could not rescue it ; aiṇa baba janaō kumbūruko irjāda, hiradoia hiratana, musinao kaina *ḍuṭobjadkōa*, thieves always reap my paddy, however, often I visit it I can not catch them properly, i.e., I cannot catch them at it. (2) In the meaning of not more nor less, exactly so much, *ḍaṭob* is not used trsly. except in cpds., the first part of which denotes a measure preceded by a nl. : aiṇadoko *gelṭa-kadṭaṭobkjaṇa*, akodo, miḍbar gandako lānjana, they gave me exactly 10 Rs., but they each took one or two annas more ; perāē lijāe *ge'mu-kadṭaṭobkeda*, the weaver has made the cloth exactly t n cubits long.

ḍaṭob-en, etc., rflx. v., (1) to do

ḍaṭom

ḍaṭkaḍ

smith. exactly for so long : ne kamiro api māia ḍaṭohjana, I worked at it exactly three days. (2) In the meaning of to grasp, to get effective hold of, the rfx. v. is used only in the cpls. hambuḍḍaṭoben and saḥḍaṭoben.

ḍa-p-aṭoh, etc., to come to grips, to close on each other in a struggle : kulalḍkina ḍapaṭohjana, hatige ḍarijana, an elephant and a tiger met each other and fought, the elephant had the victory.

ḍaṭob-o, etc., p. v., to be grasped, to be caught effectively : baba ḍaṭobo kũ ḍaṭoboa, the paddy is so small that it can not be grasped effectively (in order to reap it) ; tisinado kumbũ ḍaṭohlena, kotiaro ? To-day the thief has been caught properly, he has no way out of it.

II. adv., with or without the affxs. *te* or *ge*, exactly so much, no more nor less : gel muka ḍaṭoh mena ; gel takate ḍaṭohko akirinaea, or, gel taka ḍaṭohṭeko akirinaea ; cimine takakedma ?—Gel taka ḍaṭoh, how many Rs. did he give thee ?—Exactly ten ; (pāica) ḍaṭohḡen omamea, I will give thee back exactly the same amount (without interest) ; en ḡolarenko ḍaṭohḡeko akirinaea, those shopkeepers in selling give the exact weight and nothing more.

III. Occurs with the meaning of effectually, as second member in cpd. prds. : hambuḍḍaṭoh, kajidaṭoh, saḥḍaṭoh, tegaḍaṭoh, tenḍaṭoh, toḍaṭoh.

ḍaṭom I. sbst., a basket which

like the *ḍāki* and the *ṭaṭti* or *baṅgi* (Pl. XV, 3) has a square bottom and a round rim and is made of interlaced broad bamboo lamellae. Its size is between that of the two baskets just named and its capacity is from 40 to 60 pailas : ḍaṭom enado babũ kolomre sonateā, orḡ ḡoḡara-dōbarateā, the *ḍaṭom* is used to measure the paddy on the threshing floor, to transport it and to store it.

II. trs., to measure the paddy with this kind of basket : baba ḍaṭomepe.

ḍaṭom-o p. v., to be measured with such a basket : baba ḍaṭomsidakḡka, ente ciminara baja lagatiina mundioa, let the paddy be measured first with a basket, then we will know how broad we must make the bala.

ḍaṭom, ḍaṭom-keseḍ trs., to surround a tree with thorns or brushwood as a protection, either by tying them on to the stem or by planting them at a short distance around : ne kanṭara ḍaṭomepe. The sbst. corresponding to this is *keseḍ* Has. and *ghorn* Sad. and Nag. ḍaṭom-o, ḍaṭomkeseḍ-o p. v., of a tree, to be so protected : ḍhelate kesedakanre ḍaṭomakana mente kũ kajioa, this word is not used of trees protected with a cylinder of interlaced bamboo slices.

ḍau-daru Has. var. of *ḍaḥudaru* Nag.

ḍaṭkaḍ I. sbst., a small cup-like depression in the ground : loḡon soben mulire anjeḍjana, keṭako oraken ḍaṭkaḍre ḍa mena, the rice

fields are dry in all directions, there is water left in the depressions where the buffaloes wallowed in the mud.

II. adj., with *gaḍ*, a round and deep sore in the thigh or other fleshy part of the body.

III. trs. or intrs., to make a small cup-like depression in the ground : *guliinurare konḍako ḍaḍkadea* ; *simko rerantaureko ḍaḍkadea*, when the fowls wallow in the dust they make small round depressions.

ḍaḍkad-g p. v., imprsl., of such a depression, to be made : *misamisa ḍahorakoreo ḍaḍkadoa*, *jūtare lebeḥ hasa namjanre jombiuroa*, sometimes also such a round depression is formed where the water flows ; if there be somewhere soft earth it gets eaten out in the form of a cup.

IV. adv., with the affs. *ange* or *ge*, in the form of a cup : *hatiko losodotere ḍaḍkadḡeko mandaca*, on muddy ground elephants leave footprints in the form of cups.

ḍaḍl var. of *ḍhaḍl*.

ḍaḍl-saḍl var. of *ḍhaḍlsaḍl*.

ḍaḍṛa Nag. (Sad. *ḍahur* ; Or. *ḍahura*) syn. of *patāṛa* Has. sbst., a twig or small branch with fresh leaves on it : *ḍaḍṛa aṭeḍkeate merom gedipe*, having covered the ground with a layer of green twigs, cut the goat's meat. Wayfarers sometimes carry a small green branch to shade their head against the rays of the sun and at the same time to measure in some way the distance. When the leaves are faded and dried up a league is supposed to

have been covered.

ḍaḍṛa, *ḍaḍṛa* (Sad. ; II. *ḍaurā*) syn. of *ḍali*, *aṭalḍali*, I. sbst., a large, round, shallow, double-bottomed basket, like the lower part of a *harḥa*. It is mostly used to give paddy, pulses or *busi* to cattle, sometimes also to store grains : *miaḍ ḍaḍṛare urikinā dana omakināme*.

II. intrs. and trs., affixed to a nl., to bring, give, measure, etc., one, two, three, etc., *ḍaḍṛa* basketfuls : *pundi ramṛa gode senkenae moḍ-ḍaḍṛaḡa* ; *api ṭeḍae asikenainā moḍ-ḍaḍṛaḡa*, he asked for three measures, I gave him a basketful.

ḍaḍṛa-g, *ḍaḍṛa-gg* p. v., (1) to receive, etc., so many basketfuls : *api ṭeḍae asikena, aīnā hukumtee moḍḍaḍṛaḡa-lena*. (2) to be given, brought, measured, etc., in so many basketfuls : *ramṛa barḍaḍṛaḡa-lena*.

ḍāḍ-ḍōḍ var. of *ḍaḍḍoḍ*.

**ḍāḍṛi*, *ḍāḍṛi* (Sad. *ḍainṛi*) syn. of *renṭa*, *ranṭa*, sbst., a cotton-gin (Pl. XX, 1) which separates the seeds from the raw cotton by making the latter pass between two contiguous rollers turning in opposite directions on account of the archimedian screw at one end. There are two kinds in use, one, B, in which both rollers are of wood and another, A, in which one of the rollers is of iron. In the two stout uprights a long rectangular hole is cut lengthwise to receive on both sides a pair of superposed wooden blocks. On their contiguous sides these blocks have each a transverse groove serving as axle-hole for one of the

rollers. A wedge CD is driven in under the lower block so as to fix both, and at the same time regulate the pressure of the rollers with a proper grip on the cotton which is to pass between. In either of the two kinds of gin a rope is tied under the rollers, from which a cloth hangs down to the ground. This prevents the ginned cotton falling in front, to mix with the seeds that fall behind. In A, in which the upper roller is an iron rod, there is a similar rope above to prevent the cotton which issues from between the rollers, to turn and fall back, over the rod, into the unginned material. In B this is prevented by the thickness of the wooden roller and no rope is needed above. In the middle of the solid wooden base which supports the uprights, is jointed a perpendicular piece F, resting on the ground. On this a heavy stone is placed to steady the machine.

The cotton thus freed from its seeds is not yet ready for spinning. It must first be disintegrated by means of either the *tirsi* or the *dunaĩd* (Pl. XIX, 7. 8). These three instruments are of course not of Mundari origin. The indifference to cloth shown by all the surviving tribes of the race until comparatively recent times, seems to show conclusively that for all ordinary purposes they were satisfied with bast, in the use of which they are very dexterous.

dāk, dāka var. of *dārk*.

dāk, dāka (nasal long) var. of *dāk*.

dāō-dāō Nag. rāō-rāō Has. (Sad.) I. sbst., imitative of the buzzing of flies and mosquitoes: *sikrīkoā rāōrāō aĩumqtana, sikrīpatārate oṛa ʔapa-baraepe*, the buzzing of many mosquitoes is heard, shake about in the house some of the aromatic plants called *sikrībā*.

II. adj., with *sarĩ*, same meaning: *rāōrāō sarĩ aĩumkedci en oṛare gitio kaĩnājana*.

III. trs. and intrs., to buzz: *tisinado sikrīko purageko rāōrāōtana, rāōrāō-jaḍa*, or *rāōrāōjaḍbua*.

dāōdāō-n, rāōrāō-n, rlx. v., to buzz. dāōdāō-ḡ, rāōrāō-ḡ, p. v., imperl., of buzzing, to be produced: *oṛa biterre purage rāōrāōḡtana*, there is much buzzing in the house.

IV. adv., with the afxs. *ange, ge, tan*, also *dāōkenḡdāōken, rāōken-rāōken*, buzzingly.

dārā-dērē var. of *durandēren*.

dārā-dūrū var. of *durandurū*.

debed-debed Has. Nag. dōēd-dōēd Has. I. abs. n., feeling of weariness caused by monotony, when, v. g., one is going along a dreary, monotonous road of which one never sees the end: *birhorare purasa debeddebed kā namaa*, a journey through the forest is rarely tedious.

II. adj., tedious, monotonous: *debeddebed horate kabua, paḡpuṭtan paromidi horatebua*, let us not take a monotonous road, let us take one where we can pass quickly over successive stretches.

debe-debe**deben-deben**

III. trs. caus., to lead people along a monotonous road: eṭa horatele monēla, mendo amgom *debeddebed-keḏlea*.

IV. intrs., (1) imprsl., to feel wearied by monotonous travel: *debeddebedjaṇa*. (2) prsl., of a road, to be monotonous: ne hora purage *debeddebedtana*.

debeddebed-en, *doḏdoḏd-en* rflx. v., to go by choice by a monotonous road: nosate kabu *debeddebedena*, eṭa horatebua, let us not take this monotonous road, let us take another.

debeddebed-q, *doḏdoḏd-q* p. v., to be led by a monotonous road: ama serâtebu *debeddebedjana*.

V. adv., with or without the afxs. *ge* or *tan*, also *debedknddebedken*, *debedleka*, *debedoge*, *doḏkenḏoḏken*, *doḏleka*, *doḏoge* modifying *aḏkar*, *hiṇ*, *seno*.

debe-debe (Sad.) var. of *berere*, but only with reference to dirty, muddy water, I. adj., with *da* or *doba*, dirty, muddy water. Also used as adj. noun: ne *debedebere* alom rerana.

II. trs., to render water dirty, muddy: *ḏako* (or *ḏobako*) *debedebekeda*.

debedebe-q p. v., of water, to become dirty, muddy: *ḏoba* (or *ḏa*) *debedejana*.

III. adv., with the afxs. *ange*, *ge*, *oge*, *tan*, *tange*, modifying *leḏ*, *rika*.

debel I. sbst., the opportunity of swimming, water in which to swim: banda toljantaṭe neren houko *debel-ko* namakada.

II. adj., with *horo*, syn. of *debelni*, one who swims often: nido kūḏ *debel* horo.

III. trs., to swim. The water in which one swims stands as d. o.: ne banda ciulaḏ kain *debelakada*.

IV. intrs., to swim, general term, in contrd. to *oṣar*, to swim noiselessly; *ḏamḏum*, to swim noisily; *umun*, to swim below the surface, to plunge; rear Nag. *reṣa* Has. to take a bath, to take a shower-bath: isakulko holako *debelken*, the school-boys had a swim yesterday.

debel-en rflx. v., to swim: iminange *debelenpe*, Nage arṭapege, tikinjana, stop swimming, it is noon, the Nage is sure to throw water at you.

debel-q p. v., of a sheet of water, to be swum in: ne banda misao kā *debelakana*, nobody ever swam in this bund.

de-n-ebel vib. n., the extent or duration of swimming: *denebelko* *debeljana*, setaṭteko tikinutertada, they swam from morning till noon.

debel-parom trs. and intrs., to swim across: bandae *debelparomle*. *debelparom-en* rflx. v., to swim across. *debelparom-q* p. v., to be crossed or crossable by swimming.

debel-urur-en rflx. v., to come out by swimming, to save oneself by swimming: *ḏonga* *ḏumbuṣjana*, jorako *debelururantana*.

debelurur-q p. v., same meaning.

deben-deben (Sad.; Sk. *beg-beg*, hurriedly) I. adj., with *hon*, a small child which runs with short steps.

II. intrs., (1) to run fast with short steps: *debenḏebenjadae*. (2) to be

debka

small and such as to run with short steps : he hon *deberdebertana*.

deberdeber-en rfx. v., to run fast with short steps.

III. adv., with or without the afx. *tan*, also *deberge*, *deberleka*, modifying *nir* in the same meaning as the rfx. v.

debka var. of *dhebka*.

debq, *dedka*, *duka*, *duka*, *tetq*, *tu*, *turku* (fem. *turki*), *turu*, *tutu*, (Sad. *duka*; H. *tumka*) I. abs. n., dwarfness : en horoq *debq* leltora bakuaogirijana, nekanko ciulaõ kain lelakadko taikena.

II. adj., dwarf : *debq* horokoq moca kũh calaõa, the tongues of dwarf people are very active. Also used as adj. noun : nĩ okoren *dedka*? *Debq* is also a proper noun. As prd. this adj. may take the forms : *deboageae*, *deboangeae*, *debotanae*, *debojanae*.

dedagi *natigi* *dedara*, *dedagi* *natagi* *dedara* (twice) imitative description of one of the rhythms of the *dulki* drum during a *karamcitiq* dance.

dedara *tanqum* *tanqum* *tã* *dãke* *tanqum* *tanqum* *tã* (twice) imitative description of the rhythm and sound of the *dulki* drum during an *orjadur* dance.

ded-ded, *dubu-dubu*, *duq duq*, *duiq-duiq*, *tu-tu* syn. of *debq*, but used also as adv. with the afx. *tan* : horotedo *tuũũtane* lelõtana, inia kaji kã sambraõõtana, as a man he looks dwarfed, but he speaks in an unbearable way, i.e., he is aggressive in speech, but would not be able to fight.

ded-ded Nag. var. of *debeddebed*.

dededa

dede (Or. *dere*, newly born) not used alone, occurs in *cokedede* Nag. var. of *cokedere* Has.

dedebed I. trs., to tie, v. g., a cloth, tight around the waist : botoõe *dedebedkeda*; ne hon puragepe *dedebedkia*.

dedebed-en rfx. v., same meaning : purage *dedebedenjana* enate maëana hasujaia.

dedebed-q p. v., with the man, the waist, or the cloth as sbj., to be tied too tight.

II. adv., with the afixs. *ange*, *ge*, *oge* and modifying *tol*, *tolq*, too tight around the waist.

deded-deded Nag. syn. of *heker-heker*, *kerker* Has. I. sbst., a sideways trembling of the head with which old people are afflicted : en haram nãdo *dededdeded* namakãia.

II. adj., with *haram* or *buria*, an old man or woman afflicted with such trembling : ale hature miaq *dededdeded* *buria* menãia.

III. intrs., of old people, to shake their head sideways : *dedcdeded-jadae*.

IV. adv., with or without the afixs. *ange*, *ge*, *oge*, *tan*, also *dededleka*, modifying *sen*, *hijũ*, etc., of old people going about with a head trembling sideways.

deded *geda* *deded* *thã*, *deded* *geda* *deded* *thã* (twice) imitative description of the rhythm and sound of the *dulki* drum during a *japi* dance.

dededa *dedadi* *ekeda* *dedadi* *dedadi* *cãkqum* *cãkqum* (twice) imitative description of the rhythm and sound

deḍem

of the *ḍulki* drum during a *garua* dance.

deḍem Nag. (Sad. *deḍeng*, onomat. for sparrow-chirping) a cock sparrow.

deḍen-deḍen, duḍun-duḍun, reḍen-deḍen, ruḍun-duḍun, reḍen-deḍen, ruḍun-duḍun I. sbst., (1) the beat of the drums on the Hindu *hakanporoh* (of such drums like *nagera*, *ḍulki*, as are beaten with a *kari*, drum-stick). (2) with the exception of the two last vars., the same on the *indiporoh*: *reḍen-deḍen aiumotana*, *dolabu hakanko lelte*, the drums are beating, come let us go and see the men who let themselves be swung round suspended with an iron hook under their shoulder-blade.

II. adj., with *sari*, *rū*, same meaning.

II. intrs., to beat the drums on those occasions: *reḍen-deḍenjadako*. In this function it may take the prd. afixs. *au* and *ili* and mean: to come on or to go away beating those drums.

deḍen-deḍen-q p. v., impers., of the drums to be beaten on that occasion: *tisina apigantalekare reḍen-deḍenjana*.

III. adv., with the afix. *tan* and modifying *sari* or *rū*.

deḍen-deḍen deḍen-deḍen deḍen-deḍen deḍen-deḍen deḍen-deḍen deḍen-deḍen (twice) imitative description of the rhythm and sound of the *ḍulki* drum during a *khemṭa* dance.

deḍka syn. of *deḍo*.

degaḍ Nag. (Sad. *degek*; Or. *degnā*) syn. of *kuril*.

deke

deiken, diken vars. of *dheiken*.

deke Haz. syn. of *kidhi*, *kirhi* Nag. I. sbst., (1) a notch, an indent, a jag made into wood or metal or in a wall: *en daru dekeakana, dekere tegarakabenme*, that tree has indents, put thy feet in the indents and so climb. (2) the nodes of a bamboo cane or certain grasses. (3) any kind of foothold in climbing a tree or wall.

II. trs., (1) to make indents in smth. especially to help climbing: *ne daru okado kā okadon, sabentoa kotoo banoa, dekecepe*, this tree cannot be climbed by encircling it with arms and legs, neither are there branches to hold on, make indents in it. (2) figuratively, to stop, to hold up smb. for a time: *murmuralina hijutan taikona, miad lablab horare dekekiṇa*, I was coming on straight, a talkative fellow stopped me on the road.

deke-n rfx. v., to stop for a time, to interrupt a journey: *senqōjeme, jetan hature alom dekena*.

deke-q p. v., to be indented, notched, jagged, knotted: *mararā huṇiṅge dekeakana enamente jobaratina pocojana*, the carrying pole has only a slight indentation at its end, that is why the knot of the rope slipped off: *ne maḍ japapage dekeakana*, this bamboo is closely knotted; *bēte nṭi parted dekeakana*, rattan canes have an indentation at every node; *soben hoṛoko maēanreko dekeakana*, all men have a depression above the hip.

de-n-cke vrb. n., (1) the act of

dekeḍ

dekom

indenting, the indents made : nea okoəḥ *deneke* ? Who has made these indents ? (2) the extent of indentation : ne maraṛā *denekoko* dekeke-da, ḍilge jobaratiareo kā pocooa, they have indented this carrying pole so deep that the rope will not slip off even if tied loosely.

dekeḍ Nag. **dekoḍ** Has. (Sad. *dekol dekol*) trs., to shake for the purpose of loosening : *dekeḍlem*, eklaoa ci ? Shake it and see whether it moves.

deked-q, dekod-q p. v., to be shaken till loose : *dekoḍlenn* enamente nṛuṛa-taḥjana ; purago kacaḍjōrakana, nādo kā *dekedoa*, the ground around it has been beaten very hard, now it can no more be shaken loose.

de-n-eked, de-n-ekoḍ vrb. n., (1) the act of shaking in order to loosen : misabarsa *denekedle* kā ḍilgarana-janaina *dekedkatekeda*, it did not get loose by shaking it once or twice I had to go on shaking it. (2) the extent of shaking : miadḍ ḍagarna *denekode* *dekoḍkeda* ita raṭiṭi ṭariṇṇakeda, he shook a cross-pole of the scaffolding so much that he even lifted out a brick.

dekeḍ-dekeḍ Nag. **dekoḍ-dekoḍ** Has. I. sbst., the shaking in order to loosen : *dekoḍdekoḍ* lelkedate tudoaḍḍaina mentada, anado kā tudq-tana, having seen how it was shaken, I said to myself that maybe it could be pulled out, but it cannot.

II. adj., shaky : *dekeḍdekeḍ* khun-ṭako kacaḍtape, beat down with the joint of a stick or crowbar the earth around the foot of the s'aky

poles.

III. trs., to shake for the purpose of loosening.

dekeddeked-q, dekoḍdekod-q p. v., (1) to be shaken for the purpose of loosening. (2) to become shaky.

deke-debed I. adj., of wood and tubers, alternately thick and thin : mējra kaṭa *dekeḍembedgea*.

I. trs., to make a round or angular object alternately thick and thin : laṭanre *dekeḍembedeme*, make it alternately thick and thin with thy adze. *dekeḍembed-q* p. v., to be made or to become alternately thick and thin : goreakunṭa *dekeḍembedakana*, the post for the *sorai* feast has a series of ring-like depressions.

III. adv., with the aff. *lan*, so as to make, or be, alternately thick and thin : ceṇagoroḍsanaga janaḍ *dekeḍembedtan* dāoa, the *ceṇagoroḍ* creeper always grows tubers constricted in several places.

dekom I. sbst., contrary of *ḍipa*, *ṭikura*; a slight depression of the soil, which often becomes apparent only when water remains standing in it : *dekomṣarege* ḍa anjḍṭunduna.

II. adj., having a slight depression of the soil : *dekom* loəonṛa kara-somḍka.

III. trs., to produce a slight depression of the soil : ultasarepe *dekomkeda*, apaṛaesado ṭikuragea, you have put a slightly lower level on the wrong side of the field, it is higher on the side where the outlet has to be.

dekom-q p. v., (1) of soil, to get

slightly depressed: ote *dekomjana*.
 (2) of a field, to get one or several slight depressions: iminango karaepe, ne loëora kãredo *dekomor*.
 (3) of water, to flow or remain standing in a slight depression: da nesare *dekomoa*.

dele var. of *dhela*.

dele-aŕa var. of *dhelaarã*.

dele-cãci var. of *dhelacãci*.

deldele Nag. in scoldings and jokes, var. of *dele*.

dele (H. *dhilã*, loose, remiss; Or. *deré*) I. subst., the first stage of the growth of children, animals leaves, fruits: *dãrbudi delere* tijuko jomkeda, as soon as they appeared the legumes of the *dãrbudi* have been eaten by caterpillars; *deleree* tuarjana, uritoatoko asullja, soon after his birth his mother died, they fed him with cow's milk; mid *deleãterã* asulakãia, I brought him up from his birth (or nearly so) N. B. The age of men is distinguished as follows: (1) *dele* or *jedẽ'e*, *jerẽle*, *jerle*. (2) *molao*. (3) *ambardumbar*. (4) *dudubõ*. (5) *sesenõ* or *dalãdulũ*. (6) *siãia*. (7) *cenda*. (8) *daãgra*. (9) *mordõ*. (10) *harãmbãr*. (11) *harãmlukud*. Of these the four first are included in *bale*, babyhood. Of birds, rats and mice *marciakana* is used instead of *deleakana*, because at that time they look as red as Spanish pepper.

II. adj., in the first stage of growth: sakam *delegea*, auri molao; *de'e* hon; *dele* uli kã jomnamoa, *bale* ulido jomnamoa, a mango at the time it is called *dele* is too small to

be eaten, but when it is called *bale* then it is large enough to be eaten; *dele* *dãrbudi* kã mundioa jãrakana ci kã, *bale* *dãrbudi* jãrakana, hondãleredo coka isinoa, the pod of the *dãrbudi* is called *dele* as long as the seeds are scarcely noticeable; when it is seeded but tender after cooking it is called *bale*. Also used as adj. noun: *deleko* alopa godea.

dele-g p. v., in the pf. past ts., to be still in the very first stage of growth: iniã hon *deleakana*, auri molao.

III. adv., with the *afxs.* *ge*, *tege*: *delege* lelõtana, it looks still in its first stage of growth; *delelegea* godkeda, he has plucked it in its first stage of growth.

delka var. of *dhelka*.

delka-aŕa var. of *dhelaarã*.

demba, *dumba* (Sad. *dembã*; Or. *demba'ã*) syn. of *dumara*.

dembẽ-lãl, *dembẽlãl-hasu* subst., a belly-ache which recurs every morning when the stomach is empty: *dembẽlãl* namakãia; *dembẽlãlra* ranu kaira ituana. The second of these cpds. is used as intrs. imprsl. with inserted prsl. prn.: *dembẽlãlha* *suãina*, I feel that kind of belly-ache.

dembo Has. *dembõ* Nag. (Or. *demba'ã*) I. subst., the flowers of practically all gramineous plants except bamboos, viz., of all of which the grown ears are called *gele*: *gaãgaãra dembo* cimpirã maparãa?

II. adj., of grasses, flowering: *dembo* baba uriko jomkeda.

III. intrs., of grasses, to flower:

demcuaḍ

baba tisiraḡapa dembotana.

dembo-ḡ, demboḡ-ḡ p. v., same meaning: jonra eṡṡire dembooa, moṡotakore kapuu, the flowers of maize are terminal, the fruiting ears are axillary (ltly., on the thick part of the stem.)

IV. adv., with the afxs. rege, tege, of grasses, at the time of flowering: baba dembotege uriko jomkeda.

demcuaḍ, ḍimcuaḍ Has. ḍimcuaḡ, ḍincuaḡ, ḍiraḡuaḡ Has. Nag. dhicua Nag. (Sad. dhicua; Or. dhicua) Four birds go by this name: (1) demcuaḍ or hende demcuaḍ, the King-Crow or Drongo, Dierurus macrocerus. (2) suamdemcuaḍ, the Green Bulbul, Phyllornis Jerdoni. (3) burudemcuaḍ or kabra demcuaḍ, the White-breasted King-Crow. (4) maraṡ demcuaḍ or bheraḡraj, the Drongo-Cuckoo, Surniculus lugubris: demcuaḍ golceae, cūḡcūbeae, the king-crow whistles, calls cūḡcūḡ; ḍincuaḡ apirkoṡorakekore, kuṡi lel senṡtanre, ikirbonaḡa garasi horaṡce boloa; ne eredo bairūṡadaṡioa, if a king-crow has flown in their direction when they went for the first visit to the bride, Ikirbonga will harm her at the time of childbirth, ltly., will enter by way of garasi: this omen can be repaired (by a sacrifice to Ikirbonga).

demḍa trs., (1) to close one's arms like a vice around smb.'s neck: Sangi baraḡ nidadipli Bandḡāḍpiṡire miaḍ kumbūṡu bṡree demḍaḡia, Sangi, the blacksmith, one night on the high ground near Bandgaon caught the neck of a thief in his arms as

demḍem-aṡṡ

in a vice. (2) to catch smb. pressing him between one's legs: {kulaḡ niraujaḍ taikena, bulu bitartee paromjana, kaḡ demḍaduriḡia, a hare came running and passed between his legs, he could not shut them over it and so catch it. (3) of the waterbug, to throw its forelegs like a vice around the waist of a frog: ḍamāra cokekoe demḍakoa. (4) syn. of remṡa, of two people, to press the waist of a third between two sticks: ne hon gopoṡtane taikena, baria soṡate maḡanreko demḍaḡia.

demḍa-ḡ p. v., used in the four corresponding meanings: kumbūṡu demḍajana; hon mukuṡikiate bṡe demḍajana, the child had its head caught as in a vice between the two knees; coke demḍaakante cēḍcēḍtane raḡada, a frog caught by a waterbug calls cēḍ! cēḍ! baria soṡatce demḍajana.

demḍem (Sad. dhemḍhem) I. adj., also demḍeman, long and thin, but swelling, thicker, or inflated in the middle, fusiform, spindle-shaped: kaṡaḍ demḍemangea.

II. trs., to shape like this, v. g., a spindle: kaṡaḍ soben mulire barabarigedo kako moṡocako demḍemea.

demḍem-ḡ p. v., to be shaped like that: ne kaṡaḍ buṡiḡe demḍemakana, this spindle is but little thicker in the middle.

III. adv., with the afxs. ange, ge, ḡge: kaṡaḍ demḍemḡge baiakana.

demḍem-aṡṡ sbst., Monochoria vaginalis, Presl.; Xyrideae,—an aquatic herb with erect radical leaves on long fusiform petioles. The

lilac flowers in a raceme are sessile within the axil of the one cauline leaf. Some people use the leaves as a potherb, some gather the flowers, bind them up in sal leaves and so bake them in hot ashes before eating them.

demka (Cfr. *debo*) subst., nickname for a dwarf. Also a proper noun.

demkor var. of *dhemkor*.

denā var. of *dhenā*.

dena Nag. **denda**, **dended** Has. I. subst., a depression or groove caused, v. g., by a tight ligature on a limb: *supura dena auri barabarisa*, the mark of the ligature on the shoulder has not yet been smoothed: *enado bāckarra dena ei?* Has this mark been caused by the *bāckar*? (2) any indent or groove or thin part between two thick parts, which exist, v. g., in wood, in an embankment, in a mountain (a kind of saddle between two peaks of the same mountain), or has been made artificially in wood or metal by a turner or other artisan: *ne banda denaree hakoda*, the water has broken through a thinner part of this embankment; *haratan sukujo barsinapiamā brēarto tolbiurakan taure, bācar ocokedateo denaolo taingea*, if a string be tied for two or three days around a growing bottle-gourd, then, even after the string is taken off, there is a groove that will not disappear.

II. adj., with an indent, groove or thinner part: *nekan mara dare dena arikodo borogea*, during such heavy rains rice-field ridges with

weak parts are in danger of being broken through; *en dena siku godkepe*.

III. trs., to make such a tight ligature or any of those indents, grooves, or thinner parts: *katareko denakia*; *belaīti barhiko miad rakamra kalte mējkata emanako denagea*, European carpenters turn grooves into table legs and the like, by means of a certain machine.

dena-en, denda-en rflx. v., to put smth. too tight around one's own limb: *curlate supui denarenjana*.

dena-g, denda-g p. v., to be indented, grooved, thinner, as described above: *ne kitadarura buta denakana*, the stem of this palm tree is thin at one spot; *ama supu ilekate denan?* How didst thou get that mark of a tight ligature just below thy shoulder? *bandari tulara denakana, mara bāli kaja sambraōt*, the embankment of the bund is narrower in the middle: maybe it will not stand a great flood.

IV. adv., (1) with the aff. *ge*, so as to cause a groove in the flesh: *denagee bāckarenjana*. (2) with the affs. *ange, ge*, so as to have an indent, groove or thin spot: *banda denangepe arikeda*, you have made the embankment of the bund too narrow at one spot.

dende Has. used of tight tying or fitting, also when the tightness is obtained by fixing with a wedge. It is used alone or in the cpds. *kiladende, tolde, taradende*, *syns.* with *kilauru, toluru, taru*.

dende**denga**

urū. I. adj., with a tightly fitting handle : *dende kudlam omaime*.

II. trs., to tie or fit tightly : *sānem dendekeda*, *huringe lelōtana*, thou hast closely tied the bundle of firewood, it looks as if there were little in it ; *sadom hotore puragem dendekia*, thou hast tied the rope too tightly around the horse's neck ; *ne kudlam dendetam*, fit tightly a handle to this hoe. In this connection *pacār*, a wedge, and *dandom* the handle, may also stand as d. o. *dende-n* rfx. v., to tie tightly around one's own limb : *bera puragee dendenjana*, *dendanōarjā*, he has put on a close-fitting wristlet, maybe it will cut in his flesh.

dende-q p. v., to be tied or fitted closely : *kudlam* (or *dandom*) *kā dendekakana* the handle is not well fitted to the hoe ; *pacār kā dendekakana* the wedge has not been driven in tightly ; *tūol kā dendekakana* the binding is not tight ; *sadom hotora baēar daitame*, *puragee dendekakana*, ease the rope on the horse's neck, it is tied too closely.

de-n-ende vrb. n., (1) the tight fitting or tying : *misa denendedo dīljana*, *pacarruarepe*, the first tight fitting has become shaky, wedge it again. (2) the extent of tightness in the tying or fitting : *denendee dendekeda midokoōo kā hekoddekodoa*, he has fitted it so tightly that it does not shake in the least.

III. adv., with the affs. *ange*, *ge*, *oge*, and modifying *kila*, *lol* or *ṭara*.

dende Nag. **dendele** Has. (Sad. ; Or. *dende*, *dendie*) of live birds,

especially of fowls, I. abs. n., the condition of being without feathers or nearly so : *ne sim kiridoe kiriakana*, *dendele lōtege horoko dusaōjaia*, for sure this fowl is fat, but seeing its featherless condition people refuse to buy it.

II. adj., featherless or nearly so. Also used as adj. noun : *nī okoēa dendele* ? Whose featherless fowl is this ?

III. trs., to pluck out the feathers of a live bird : *sim honko dendelekia*.

IV. intrs., to lose its feathers : *cilekatē dendelelana ne sim* ? Note the idiom : *hasute niā ūh dendelelana*, his hair falls out on account of a sickness, v. g., typhoid fever.

dende-q, *dendele-q* p. v., to lose its feathers, to moult, to get its feathers plucked out : *enagasimko abūrumtanreko dendelenogoa*, hens when they brood lose a good part of their feathers.

V. adv., with the affs. *ange*, *ge* and modifying *lelō*, to look featherless.

dendēd Has. var. of *denara*.

dendele Has. var. of *dende* Nag.

denja var. of *dhenja*.

denjatiki var. of *dhenjatiki*.

denga (Or. *dengā*, cloth used as a talisman to help the menstrual flow) I. sbst., a piece of cloth worn by women as underwear over the lower belly : *dāritare denga sobod kā baiua*, women are forbidden to wash their underwear near the village spring.

II. trs., to wear a cloth in this way : *hupurina sereḍkoko dengaea*.

deṇḍeḍeḍeṇ

deṇḡa-n rflx., v., to cover oneself with a cloth in this way: bugin lijaṭe kako *deṇḡana*.

deṇḡa-ḡ p. v., of a cloth, to be worn in this way: maparaṇa lijakodo kã *deṇḡaoa*.

deṇḍeḍeḍeṇ trs., used by children only, instead of *deṇḍeḍeḍeṇṭan* *haka*.

deṇḍeḍeḍeṇṭan adv., with *haka*, to hang alive, from the neck, with a rope, v.g., a dog.

deṇkoḡ (Or. *ḍhenkoi*, limping) 1^o of a *caṭu*, waterpot, I. sbst., a slanting position: *caṭura deṇkoḡ lelkeato mundaṭana enre ḍa kã pereakana*, seeing the slanting position of a waterpot one understands that it is not full of water.

II. adj., slanting: *deṇkoḡ caṭure ḍa pereḡe taĩn kã ḍaṛia*.

III. to put in a slanting position: *caṭu deṇkoḡeme ḍa āṛḡmente*.

IV. intrs., to stand in a slanting position: *caṭu deṇkoḡlana*.

deṇkoḡ-ḡ p. v., to get or be put in a slanting position: *ahambage alom dupilea, deṇkoḡoa kãredo*.

V. adv., with the afxs. *ange, ge*, slantingly: *caṭuko deṇkoḡangepe mandaḡakada*.

deṇkoḡdeṇkoḡ, deṇkoḡnoḡe adv., diminutive of the preceding: rather slantingly.

2^o of men, syn. of *bekere*, adj. noun, one who limps swaying his body to one side.

deṇkoḡ-deṇkoḡ syn. of *bekoḡbekoḡ*.

deṇkoḡ-au 1^o trs., to come on carrying a waterpot in a slanting position. 2^o syn. of *bekoḡan*.

dera-ḍanda

deṇkoḡ-ldi 1^o trs., to go away carrying a waterpot in a slanting position. 2^o syn. of *bekoḡidi*.

deṇṇa-deṇṇa (Sad. *dhāon-dhāon*) syn. of *doroṇdoroṇ* (of flies only, not of smell), but also used fig. of children who importunately press around smb.: *cini haṭinaṭani honko deṇṇadeṇṇaia; honko deṇṇlekaka otonaia*.

ḍer var. of *ḍher*.

dera (H. *derū*, a dwelling, a tent) I. sbst., (1) a resting place, lodging for the night: *dera kã namjana*. (?) the servants' houses near a European's dwelling: *manḍini derateḡ senakana*.

II. intrs., to pass the night or lodge for one or several days in a place: *tisiṇa Rancirebu deraea*.

dera-n rflx. v., rarely used, same meaning: *okorebu derana? Where shall we pass the night?*

dera-ḡ p. v., imprsl., of a night's lodging, to be found or taken: *Cãibasa teḡamente cimin mã horare deraoa? When one goes to Chai-basa, how many times has he to lodge for the night on the way? en hature kã ḍaṇa deraoa*, of course, one cannot stop for the night in that village.

ḍe-n-era vrb. n., the extent of temporary lodging: *Gõṇdoko ne simãre ḍenerako derakeda, bar piṭre enaṇko uṭhaṇjana*, the Gondḡ stopped so long within the boundaries of this village that they went away only after two weeks.

dera var. of *ḍhera*.

dera-ḍanda sbst., collective noun,

all what is needed to pass the night comfortably in a strange place, mats, cloths, waterpots, etc.; *dera-danda* auipe, bring with you all that is necessary for your night's lodging.

dera-giriq var. of *dheragiriq*.

dera-orâ sbst., a rest-house.

dera-saŋa, *dere-saŋa*, *dero-saŋa* Nag. *duru-saŋa* Has. sbst., a wild *Dioscorea* with cordate leaves narrower than those of *haraḍbō*, and small, edible, white yams.

der-der var. of *dharardharar*.

dere, *dede*, not used alone, occurs in the cpd. *cokedere*.

dereṇ-dereṇ, *dêrê-dêrê* (Or *deldele*, puffy, tun-bellied) I. adj., with *hon*, a large-bellied child, small but able to walk: *dereṇdereṇ hon dêrâdârîtane senca*. When there is question of several such children this jingle becomes *daraṇ-dereṇ*, *dârâdârê*. Also used as adj. noun and nickname: he *dereṇdereṇ*, sim hartem, ju! large-bellied one, go and watch the field driving away the fowls.

dereṇdereṇ-q, *dêrêdêrê-q* p. v., of children, to become such as described: ne hon *dereṇdereṇakana*; ne hon lûi *dereṇdereṇakana*.

II. adv., with the afxs. *ange*, *ge*, *tan*, and modifying *leltana*, *lârikana*.

dereṇleka adv., syn. of *dereṇdereṇge*.

dêrer-dêrer var. of *dharardharar*.

dêrêâ, *dêrêâ* syn. of *dereṇdereṇ*, but (1) it is also used of dwarfs with large paunches (2) it is also a proper noun. (3) when used

as adv., it takes only the afx. *ge*.

desa Has. var. of *dhes* Nag.

desa-desi var. of *dhesadhesi*.

dêâ-dâi (Sad. *dhaî-dhoê*) I. intrs., of ducks (and in jokes also of men) to waddle: *koṛoko dêâdâijada*. *dêâdâi-n* rflx. v., same meaning.

II. adv., with or without the afxs. *ge* or *tan* and modifying *sen*: waddlingly.

dêôâ I. sbst., the act of swinging or brandishing a stick: *dêôâtee tōlîna*.

II. trs., to brandish, swing or turn a stick round and round: *kumbârko cāka biurjare soṭako dêôâtea*, the potters set their wheel in motion by turning round and round a stick (the tip of which remains applied to the wheel).

II. intrs., syn. of *daēdoē*, to sway or deviate right and left as. v. g., a wingless arrow, or as birds do sometimes in their flight.

dêôâ-q p. v., (1) of a stick, to be brandished, swung or turned round and round. (2) of an arrow, to sway.

III. adv., with the afx. *ge*: ne sūr il banca, *dêôâge* senoa, this arrow is wingless, it flies in zigzags.

dêrâ-dârî I. adj., connoting disrespect, paunchy, pot-bellied: nī okoren *dêrâdârî* Banagali? Also used as adj. noun: he *dêrâdârî*, kotemtana?

II. intrs., (1) to walk slowly and heavily, to drag oneself along, because one is pot-bellied: *ḍitubange kae sendaritanæ dêrâdârîjada*, he cannot walk upright like a strong

dêrê

man, he drags his large paunch along. (2) in the df. prst. ts., to be pot-bellied : *dêrâdârîtanæ*.

dêrâdârî-n rlx. v., to drag one's large paunch : en boŕo âôgee lâjjana, senjarec *dêrâdârîna*.

dêrâdârî-ŕ p. v., (1) of men, to become paunchy : Baragāliko haŕam-tanreko *dêrâdârîoa* Hoŕokodo repooa, in their old age Bengalis become paunchy and Mundas shrivel. (2) of women, to become pregnant : kuŕiko môrêturi candua-kanreko *dêrâdârîoa*. (3) to have to walk heavily and slowly on account of a pot-belly : sen nekam *dêrâdârîŕe*, cimtam tebaea?

III. adv, with the afxs. *ange, ge, tan* and modifying *sen*, to drag one's pot-belly along.

dêrê trs., (impolite, except in jokes), to give birth to : miadgee *dêrêtaia*, she has only one child.

dêrê subst., a leg of a crab : no kaŕākom *dêrêko* tôteaime kâredoe nira. The two small hind legs of crabs are called *hondêrê*, which name is also applied to the little finger and the little toe of men, just as *daŕo*, claw of a crab, is also used for the thumb and the big toe.

dêrê-ŕ p. v., of crabs, to get legs : kaŕākomko iriliako *dêrêoa*.

dêrêô var. of *dêrêô*.

dêrê-dêrê var. of *dêrêdêrê*.

dhaba (Sad.) *daba* syn. of *oari*.

dhaba-dhaba, dhaba-dhabaô, dhabaô, dhabaraô, daba-daba, etc., *ŕapaô* (Sad. *daback, dabrek*; H. *dhāmpnā*) trs., (1) to scatter, to disperse all over or all about, used mainly of liv. bgs.,

dhabpa-dhabpa

in entrd. to *pintar*, used mainly of inan. os. : urikope *dabaraôkeôkoa*, you have let the cattle disperse all about. (2) to cover entirely : rimbil sirmae *dabaônkada*, the clouds have overspread the whole sky ; uriko rāŕigoŕako *dabaraôakada* ; gaô *dabaraôkja*, the sore has spread all over him, he is covered with sores.

dhabadhaba-n, etc., rlx. v., to scatter themselves : atinatan uriko *dabaraôna*.

dhabadhaba-ŕ, etc., p. v., to be scattered : nādo hoŕoko apanapan kamireko *dabaraôakana*, kako hundina, now the people are scattered all about, busy each with his own work, they will not gather. (2) to be spread all over : rimbil *dabaraôakana*.

dha-n-aôaô, dha-n-abaraô, da-n-aôaô, da-n-abaraô, ŕa-n-apaô vrb. n., the extent of scattering : *danabaraôko* *dabaraônjana*, uriko hature kundamkundam bakribakriko sen-barajada, the cattle have dispersed themselves so much that they are roaming about everywhere at the back of the houses and in the enclosures.

dhā-bagel, dhā-bagul, dā-bagel, dā-bagul (Cfr. *dhādhū*) trs., to cause a gun to go off, or a bomb to explode, with one loud report : banduke *dhābagellq*.

dhābagel-ŕ, etc., p. v., to be caused to make one loud report : bamgola *dhābagellena*.

dhabaô, dhabaraô vars. of *dhaba-dhaba*.

dhabpa-dhabpa, dhappa-dhappa,

ḍhaḍa-ḍhaḍa**ḍhā-ḍhā**

ḍaḥpa-ḍaḥpa, ḍappa-ḍappa I. sbst., the sound of the big European drum which the Mundas call *ḍapela* or *ḍāka*: *ḍaja saṛitankoḍ ḍhaḥpa-ḍhaḥpaiṛ aĩumla*, I heard the sound of the big drum of the bandsmen.

II. adj., with *saṛi* or *rū*, the same sound.

III. trs., to beat the 'big drum': *ḍapelako ḍappaḍappajada*.

ḍhaḥpaḍhaḥpa-ḡ p. v., of the big drum, to be sounded: *biṇagulko pĩpĩpĩpĩtana, ḍapela ḍappaḍappa-ḡtana*.

IV. adv., with the afx. *tan*, modifying *saṛi* or *rū*.

ḍhaḍa-ḍhaḍa, ḍaḍa-ḍaḍa, raḍa-ḍaḍa I. sbst., the sound of beating the *ḍāka* drum in the ordinary way; the beat of the same on the *ḥakan-parah* being *ṛeḍeṛḍeḍeṛ* or *ṛuḍuṛḍuḍuṛ*: *honko : ṛaḍaḍaḍa aĩumleḍeiko niruṛuṛajana*.

II. adj., with *saṛi* or *rū*, the same sound.

III. trs., to beat this drum in the ordinary way: *ḍākako ṛaḍaḍaḍa-jada*.

ḍhaḍaḍhaḍa-ḡ p. v., of that drum, to be beaten in the ordinary way.

IV. adv., with the afx. *tan*, modifying *saṛi* or *rū*.

ḍhāḍāḍ-ḍhāḍāḍ, ḍhal-ḍhal also without aspirates, I. sbst., [the sound of the *ḍāka* and *ḍapela* drums, without modulation or with modulation imperceptible owing to distance.

II. adj., with *saṛi* or *rū*, the same sound: *paṭankoḍ ḍhalḍhal rū aĩum-ḡtana*.

III. trs., to beat such a drum: *ḍapelako ḍhalḍhaljada*.

ḍhāḍāḍhāḍāḍ-ḡ etc., p. v., of such a drum, to be sounded.

IV. adv., with the afxs. *ge*, *tan*, modifying *saṛi* or *rū*.

ḍhā-ḍhī, ḍāḍī I. sbst., the successive thuds of a heavy beating: *ḍāḍī aĩumḡtana, okoḍ poṭomtana*.

II. adj., with *saṛi*, the same succession of thuds.

III. trs., to beat with a succession of heavy thuds: *poṭomko ḍāḍījada*; *urĩkoko ḍāḍījaḍkoa*.

ḍhāḍhī-ḡ, etc., p. v., to be beaten that way.

IV. adv., with the afx. *tan*, modifying *saṛi* or *ḍal*: *ḍāḍītan urĩko alom ḍalkoa, saṛejanako kāci hula-goa*? Do not beat the bullocks heavily again and again, their ribs will break.

ḍhā-ḍhū, ḍā-ḍā I. sbst., a series of loud reports of guns or exploding bombs: *ḍāḍū aĩumḡtana, laṛaire cinako ḍigriakada*? The reports of bombs are heard, what decrees in the court of law have they obtained in their favour?

II. adj., with *saṛi*, same meaning.

III. trs., to fire guns or bombs: *bandukuko ḍāḍūjada ci bamgola*?

IV. intrs., of guns, or bombs to make loud reports: *banduku ḍāḍūtana ci bamgola*?

ḍhāḍhū-ḡ, etc., p. v., of guns or bombs, to be fired with loud reports. Also imprsly.: *moḍ nida ḍāḍūjana*, there have been reports of guns or bombs the whole night.

V. adv., with the afx. *tan*, modi-

ḍhaḍra

fying *sari* or *rika*.

ḍhaḍra, ḍhaḍra, ḍhoḍro, ḍhoḍro Nag. adj., used only in scoldings and jokes, old, lean, worn out. In Has. *ḍaḍra, ḍoḍro, doḍro* is used of paunchy old women and she-goats.

ḍhaḍra-q, etc., p. v., to become lean, worn out, old : ne haḥam puragee *ḍhaḍraukana*.

ḍhaḍrage adv., modifying *haḥamo*, so as to become lean and worn out.

ḍhāir, ḍhāri Nag. (Sad *ḍair*) syn. of *sōraiburu* Has. I. sbst., a fair held in certain villages on the sohorai feast : *ḍhāri leltebua*.

II. intrs., to hold such a fair : *oko-tareko ḍhāirea* ?

ḍhāir-q, etc., p. v., imprsl., of such a fair, to be held : *tisina kū ḍhāria, gapa ena*.

ḍhakār, ḍhekār, ḍhikār Nag. *ḍikār* Has (Sad. *ḍhekār* ; H. *ḍakār*) I. sbst., a belch : *ḍikār uruḡtana kanekane*.

II. intrs., to belch : *ḍhakārkedae, ḍhakārkenae*.

ḍhāken, ḍāken Cfr. *ḍhāḍhū*, adv., with one loud report.

ḍhāki, ḍāki (Sk. *ḍhakkā*, big or double drum ; Or. *ḍhakkī*, a large round basket) I. sbst., a pretty large basket used for measuring paddy on the threshing floor and containing from 60 to 100 pailas, i.e., from 45 to 75 seers or 90 to 150 lbs. It has the same form and make as the *dalsi* (Pl. XVI, 7). In Has. the baskets of that form are, according to their size, called *ḍāki, ḍaḷom, tuḡki, tuḡa* and *curki*. Note

ḍhāku

the saying : *moḍ ḍhāki* (not *ḍāki*) *erāḡle namana*, we got an awful scolding.

II. trs., to measure the paddy by means of such a basket : *babape ḍākikeda ci aḡrige* ?

ḍhāki-q, etc., p. v., to be measured by means of such a basket : *soben babako tisina ḍākiḡka*.

ḍhāki-ḍaḷomtan, ḍāki-ḍaḷomtan adv., in very great quantity, in excessive quantity : *ḍākiḍaḷomtan babacaḡliko pṡtte idijana*, a huge amount of paddy and rice was brought to the market ; ne oḡare uli *ḍākiḍaḷomtan* *hundiakada*.

ḍhāki-laḡ, ḍāki-laḡ adj., used in displeasure and in jokes, with *hoḡo*, a great eater. Also used as adj. noun : *okoren ḍākilāḡ inḡdo* ?

ḍhakna Nag. (Sad. Or.) sbst., 1) any brass or earthen vessel used to eat from : *ḍhakna banoa, cilekatena jomea* ? (2) syn. of *atiri* Has. the larger and deep kind of earthen cover used for waterpots (Pl. XXIV, 12), in entrd. to *ḍhakni*. In Has. they call *seta-ḍakāna* any *atiri* used to give food to dogs.

ḍhakni (H.) syn. of *ḍabni* Has. sbst., a small, shallow kind of earthen cover for water vessels.

ḍhāku, ḍāku (H. *ḍākū*) I. sbst., a dacoity, a robbery : *ale hature ḍāku hobajana*.

II. adj., with *hoḡo*, a dacoit, a robber, a highwayman. Also used as adj. noun : *ḍākuḡo saḡjana*.

III. trs., to rob : *ḍākukeḡleako* ; *aleḡ oḡako ḍākukeda* ; *aleḡ hatuko*

dhal

dākukeda.

dhāku-n, etc., rflx. v., to be addicted to robbery: *taramara jatiko kamido kakoā, mendoko dākuna.*

dha-p-āku, etc., repr. v., to rob each other, to be in the habit of robbing each other: *ne disumre kako dāpīkulana.* Also used sbstly.: *ne disumre dāpāku kā aīumakana.*

dhāku-ŋ, etc., p. v., to be robbed: *Baiaharanaŋ oŋa rinagasirma dākulena; oŋara soben poŋomko dākujana; aledo kale dākujana.*

dhal, dāl (H.) syn. of *piri*, sbst., a shield. There is only one kind of shield known to the Mundas, viz., the shield used in the sword dances (Pl. XXIV, 12).

dhal-dhal var. of *dhādāl**dhādāl*.

dhamśal-dhimsal, dhamśal-dhimsil of several persons, *dhimsal* being used of one individual, I. adj., with *hoŋoko*, people who are stout in the upper part of the body. Also used as adj., noun.

II. intrs., in the df. prst., to be stout in the upper part of the body: *neren hoŋoko isuko dhamśal-dhimsaltana.*

dhamśaldhimsal-ŋ, etc., p. v., to become stout in the upper part of the body.

III. adv., with the afx. *tan*, modifying *lel*, *lelŋ*: *dhamśaldhimsaltaniŋa lelkeŋkoa, miado saŋisa-mando baŋkoa*, I found them all stout in the upper part of the body, there is none equally fat or lean all over.

dhanmanaō, danmanaō (Sad. *dhana-*

dhan-dhuan

mānaek) syn. of *armaraō*. Moreover fig.: I. abs. n., the state of being dead drunk: *arki nānŋogee nūla, danmanaō menagea.*

II. adj., with *hoŋo*, a person who is dead drunk: *miad danmanaō hoŋo baŋitare baŋiakania lelaia*, I saw a dead drunk person lying near the grog-shop.

III. trs., to render a person dead drunk: *arki danmanaōkja.*

dhanmanaō-n, etc., rflx. v., to drink so as to get dead drunk.

dhanmanaō-ŋ, etc., p. v., to get dead drunk: *moŋ botolo arkitce danmanaōjana.*

dhan-dhan, dan-dan, (Cfr. Engl. *ding dong*) I. sbst., the sound of a large gong, in cntrd. to *ŋiŋiŋa*, the sound of a small gong, and *laŋlaŋ*, the sound of a middle-sized gong: *daŋdaŋ aīumŋtana, dolabu girjate.*

II. adj., with *saŋi*, the same sound.

III. intrs., to strike a gong: *aūriko daŋdaŋea.*

dhan-dhan-ŋ, etc., p. v., imprsl., of the gong, to be struck: *daŋdaŋjana ci aūrige?*

IV. adv., with the afx. *tan*, modifying *saŋi* or *dāl*: *dalganta daŋdaŋtan saŋioa, racagantaŋdo daŋdaŋantan saŋioa.*

dhan-dhiŋ, dhiŋ-dhan, dan-dhiŋ, dhiŋ-dan sbst., the alternately high and deep note of two different gongs or of one struck now in the middle, then near the edge. Constructed like *dhan-dhan*.

dhan-dhuan, dan-duan var. of

dhaŋdhiŋ, but referring to deeper notes.

dhaŋga, dhaŋgi, dhaŋgia, dhuŋgi Nag. **daŋga, daŋgi, daŋgia** Has. (Sad. *daŋgi*; H. *daggā*, a lean, long-legged horse) I. adj., of women only, tall: *nī okoren daŋgi kuŋi*? Also used as adj. noun.

II. trs., to call a woman tall: *cile-katepe daŋikīa, aminando kae haraakana?*

dhaŋga-g, etc., p. v., of women, to grow tall: *puragee daŋgijana*.

dhapa-dhapa, dapa-dapa, dhapa-dhapa, dapa-dapa, tapa-tapa (Sad. *dhapadhapūck*; H. *tarpharānū*) I. sbst., the clapping of wings: *simā tapa!apaiŋ aiumjada*.

II. trs., to flap or clap the wings: *aparobe tapa!apaleda*.

dhapadhapā-n, etc., rflx. v., same meaning: *kokoŋoco sidare simko tapa!apana*, before crowing cocks flap their wings.

dhapadhapā-g, etc., p. v., (1) of wings, to be clapped: *aparob tapa!apalena*. (2) imprsly., of the sound of clapping wings, to be produced: *tapa!apalena, kokoŋocodo kū aiumjana*.

III. adv., with the afx. *tan*, modifying *saŋi* or *rikan*.

dhapa-dhapa, dhapaŋ-dhapaŋ, dapa-dapa, dapaŋ-dapaŋ, tapa-tapa, tapaŋ-tapaŋ (Sad. *dapang-dapang*; H. *dhapār*, a running, a race) I. sbst., the necessity of working here and there in order to get one's sustenance: *niula tapaŋ!apana kū hobaoa, oŋare karca mena; oŋare karca banoa ne sirmado, tapaŋ!apanaŋrele*

toŋoa; ote bandarcabarate ne hoŋo tapaŋ!apanaŋ namana. This connotes a fixed residence at ordinary times, in cndrd, to *jalamkolad*, to wander as a vagabond, without fixed residence.

II. adj., with *hoŋo*, a man who is in the necessity of wandering about in search of work: *tapaŋ!apana hoŋoko purasa hature kako namoa*.

III. intrs., to go about in search of work: *tisiŋagapa janaŋle tapaŋ!apanaŋ-tana*.

dhapadhapā-n, dhapaŋdhapaŋ-en, etc., rflx. v., same meaning: *ne'sirma kabu tapaŋ!apanaŋredo reŋgŋte gojora asraŋgea*, this year if we do not go about in search of work, there is nothing left but to die of hunger.

IV. adv., with the afxs. *ge* or *tan*, modifying *senbara*, same meaning.

dhapela, dapela (Sad. *dhaplā*, tambourine. In H. *daphalī* means the fakir who plays the tambourine called *daf*) sbst., (1) a kind of drum broader than high, sometimes open at the bottom and beaten with drumsticks, used by Hindus, Doms, Mahomedans and soldiers. See Pl. XXVII, 3, where by mistake it is called *rabaga*. (2) both European drums, but the big drum is also called *dāka*.

dhapela-lā, dapela-lā sbst., a man with a broad belly, in cndrd. to *botolo-lā*.

dhappa-dhappa var. of *dhaŋpa-dhaŋpa*.

dhār, dār Has. (Sad.; H. *dhār*, a multitude) I. sbst., a heap made up of the numerous small quantities of

dhar-dhar

dhasna

a certain commodity bought : *miad surgunjadārin kirinala*, I bought wholesale a heap of *sirgunja* which had been bought in small quantities and gathered by smb. else.

II. adj., gathered by buying in small quantities : *kucura kirimentera erajana*, enamente *dār surgujakoira kirinkeda*, I came too late to buy from the small sellers, therefore I bought *sirgunja* already gathered by other buyers.

III. trs., to buy up small quantities of a certain product and gather them into a heap : *surgunja cimintape dār-keda* ? In how many spots of the market have you gathered the oil seeds bought in small quantities ?

dhār-q, etc., p.v., to be heaped up as described : *ne pītre tisi surgunja geltaleka dārakana*.

dha-n-ār, etc., vrb. n., the extent to which a product is so heaped up : *danārko dārkedā*, *pīpīre kotem senea enteroge dār lelōtana*, they have made so many such heaps that wherever one goes on the market-place one meets them.

dhar-dhar, *dar-dar* var. of *dharar-dharar*.

dhāri var. of *dhāir*.

dharā-dharā, *darā-darā* I. sbst., the ding-dong of a great bell, of a church bell, in cntrd. to *jhārājhārā*, *jhōrōējhōrōē*, *jhōrō-jhōrō*, the jingling of a hawk's bell, *rīrīrīrī*, *tīrītīrītī*, the tinkling of a small campanulate bell, *tarātatarā*, the sound of a middle-sized bell, v. g., a factory bell, *tītītī*, the sound of a small gong,

tarātatarā, the sound of a middle-sized gong, *darādarā*, *dharādharā*, the sound of a large gong.

II. adj., with *sari*, the same ding-dong ; with *dambarkom*, a bell sounding ding-dong.

III. trs., to ring the bell : *dambarkom darādadarāeme*. The d. o. may be understood.

IV. intrs., of a bell, to sound ding-dong : *dambarkom darādadarātana*, *dharādharā-q*, etc., p. v., of a bell, to be rung.

IV. adv., with the afxs. *ge*, *tan*, modifying *sari*, with a continuous ding-dong.

dharāken, etc. adv., with a single ding-dong.

dharāken dharāken, etc., adv., with interruptions in the ding-dong.

dharā-dhīrā, *dharā-dhūrā*, *darā-dīrā*, *darā-dūrā* used of the ding-dong of two bells of different tone rung alternately ; constructed like *dharādharā*.

dharāleka, *darāleka* syn. of *dharādharātan*.

dharar-dharar, *dhar-dhar*, *dherer-dherer*, *dher-dher*, *darar-darar*, *dar-dar*, *derer-derer*, *der-der* used of the sound of the *dhapela* drum and constructed like *dhabpadhabpi*.

dharāsaō var. of *dharāsaō*.

dharra var. of *dhadra*.

dharāsaō var. of *dharāsaō*.

dhasambaō var. of *dhasaō*.

dhasāna var. of *dhasāna*.

dhasānaō var. of *dhasaō*.

dhasaō var. of *dhasaō*.

dhasāraō var. of *dharāsaō*.

dhasna var. of *dhasāna*.

qhasnað

qhasnað var. of *dhasað*.

qhasrað var. of *dharaðsað*.

qhañl, ðañl (Sad. *qaul* ; Or. *daule*, correct, good) I. abs. n., convenience fitness, appropriateness : kajira ðañl kã hobajana, what has been said is not unobjectionable ; duþra ðañl kaina namjada, I do not find a convenient place to sit on.

II. adj., convenient, fit, appropriate: hiniju enado ðañl kaji, *hiniju* is a word that can be used, 'is the correct word.

III. trs., to say or do the right thing : kajim ðaũlkeðlea ; gititeaðope ðaũlkiña, you have given me a nice spot to sleep on.

IV. intrs., imprsl., to feel the appropriateness of : ne kajido kã ðaũljaiña, I do not agree with that ; netare duþ kã ðaũljaiña, I do not like to sit down here.

qhañl-en, etc., rflx. v., to do smth. in an appropriate way : duþko ðaũlenjana, they sit down in a fitting way and place.

qha-p-añl, etc., repr. v., to agree with each other : baran hagea keredberedkinge enamente jũn kajirego kakira ðapaũla, those two brothers have evil tongues and so cannot agree in anything.

qhañl-q, etc., p. v., (1) to be dressed in a costume that fits : ne sonq (or sonqte) kaina ðaũloa, this costume will not fit me. (2) imprsl., to be proper, right : herajanape, tisira senqre kã ðaũloa, gapa senqre, you are late, it would not be proper to go to-day, go to-morrow.

qha-n-añl, etc., vrb. n., the degree

qheþka

of appropriateness : ora bai ðanaũlko ðaũlkeda jeta hoþo kae dusaððaria-tana, they have built their house so well that nobody can point out any defect.

V. adv., with the afxs. *ge* or *angþ*, in an appropriate manner.

qhañl-sañl, ðaũl-sañl jingle of ðaũl. It is not used in the repr. v. nor as vrb. n. and when it is used as adv. it may take the afx. *lan*.

qhãk, qhãka, ðãk, ðãka (Sk. *ðankã* ; Sad.) I. sbst., the largest kind of wooden drum. It has the same form as the *ðulki* and is 3 ft. or smth. over three feet long. The high-toned side is a little broader than the deep-toned side, the last having a diameter of between one cubit and two feet.

II. trs., to make into such a drum : rabalrabal darukoko ðãkaea.

qhãkan, ðãkan-adj., used prdly., to possess such a drum as described above : neren Gũsiko miaðko ðãkana.

qheþka, qeþka, I. sbst., a stick, 2" or 3" thick and about 2 ft. long, made of hard wood and sharply pointed at one end, the other end being thinned into a kind of handle. It is used by hunters waiting whilst beaters drive and is thrown with deadly effect at smaller game such as hare and small deer : qeþka kulãko huramenteko baiia.

II. trs., (1) to make into such a weapon : ne opadbu qeþkaea. (2) to hit [with that weapon. In this meaning it is generally affixed to a nl. : miað kulãein bard qeþkaenre

dheḥkaan

enane rusajana, I hit a hare twice with a *dheḥka*, then at last it could no more move.

dheḥka-q, etc., p. v., generally affixed to a nl., to be hit with that weapon: *tuīu apideḥkalena mendo kae goḥ-jana*.

dheḥkaan, **ḥeḥkaan** adj., armed with the weapon described above. Also used as adj. noun: *dheḥkaanko eskarge netereko taikona, asūranko kako taikona*.

dhebua Nag. var. of *dhibua*.

dheiken, **dhīken**, **ḥeiken**, **ḍiken** Cfr. *dhādhī* adv., plump, with a heavy thud: *sukuri deikene uīḥjana*. It is also used prdly. with the addition of the copula: *sukuri deikena*, the pig fell plump.

dhekār var. of *dhakār*.

dhela, **dhelka**, **ḥela**, **ḥelka** (H. *dhela*, a lump of earth) I. sbst., (1) a clod of earth: *ne loḥoraḥa ḍelako koḥambaratape, gapakotebu herjeṭeeā*, pound the clods all over the field, we are going to sow tomorrow. (2) lumps in the cooked rice: *taramara honko jomtanre ḥela kūḥko sukua*.

II. adj., (1) with *ote*, cloddy earth: *ḥela ote kae sīdaria, kaṭae siṇuakana*, he cannot plough a cloddy field, the sides of his heels are sore. (2) with *mandi*, lumpy rice: *ḥela mandi ne hon kūbe sukua*.

III. trs., (1) to plough so as to make clods: *purape ḍelakeda, siṇre kape ṭaḥkakeda*. (2) syn. of *paṭu*, to cook rice so that it sticks together in lumps: *mandipe ḍelakeda, sūṇṇi kacipo iṭuana?* You have cooked

dhelkusi

the rice into lumps, do you not know how to stir it with a spoon?

IV. intrs., (1) of earth, to be cloddy: *ne loḥora purape ḍelatana barkaḍleatebu sīṇa*, this rice-field is very cloddy, let us wait until it has been softened by the rain to plough it. (2) of cooked rice, to become lumpy: *sāṇṇilepe, mandi ḍelatanajā ḍhela-q*, etc., p. v., (1) of earth to become cloddy: *loḥoraḥo sīṇetanre purape gaḍkere ḍelaoa*, when in the first ploughing of a rice-field deep furrows are made, the field becomes cloddy. (2) of cooked rice, to become lumpy: *mandi kā sāṇṇilere ḍelaoa*.

V. adv., with the affxs. *ange, ge, qge*, modifying *sī* or *mandi*, so as to render cloddy or lumpy.

dhela (H.) sbst., a cylinder of plaited bamboo strips used to protect young trees.

dhela-aṛa, **dhelka-aṛa**, **ḥela-aṛa**, **ḥelka-aṛa** sbst., *Melochia corchorifolia*, Linn.; *Sterculiaceae*,—a shrubby weed of waste places, used as a pot herb. There are two forms of this plant: one with brown leaf nerves, *aṛa ḍhelaara*, and one with green nerves, *pundi ḍhelaara*. Both have glabrous leaves.

dhela-cāci Nag. var. of *bagaria*.

dhelka, **ḥelka** var. of *dhela*, but moreover used of coagulated blood: *cutukadukure lāṇre maḥom ḍelkaoako menea*, it is said that in puerperal fever the blood coagulates in the womb.

dhelka-aṛa var. of *dhelaara*.

dhelkusi Nag. (Sad.; H. *dhelwās*)

ḍhemkor**ḍhera**

syn. of *hurlulan*, *luturtulan* Has. I. sbst., a sling (Pl. IV, 4).

II. trs., (1) to make into a sling : *nea baëarbu ḍhelkusiia*. (2) to hit by means of a sling : *miad orcia ḍhelkusiia*.

ḍhemkor, ḍemkor I. abs. n., of bullocks and cows, the state of being small and fat : *ne uria ḍemkor lete jetae kako dusaolja, ibil hormo urigeke menjada*, when they saw the fatness of the bullock, nobody criticised it (on account of its small size), they said : it is a plump one. II. adj., of bullocks, small and fat : *miad ḍemkor urile kirinaakaia*.

ḍhemkor-o, etc., p. v., of small bullocks, to become fat.

III. adv., with or without the afxs. *ange*, *ge*, modifying *lelo*, *hara*, *kirio*.

ḍhena, ḍena (Or. *ḍhena*, tun-bellied ; perhaps from H. *ḍhen*, a milch cow) syn. of *ḍhisua*, I. sbst., also *ḍhenarōg*, *ḍenarōg*, a sickness of children and calves which renders them lean and large-bellied and prevents their growing properly : *alea cui ḍena namakaia*.

II. adj., affected with this sickness : *ḍena honko cilekateko ranukoa* ?

III. intrs., to have this sickness : *ḍenatanac*.

ḍhena-o, etc., p. v., to get this sickness.

N. B. This word is used in jest as syn. of *ḍebō*, dwarf, undergrown : *ḍenaqlanac*, he grows very slowly, he becomes a dwarf.

ḍhenja, ḍenja I. adj., (1) of fruit syn. of *ḍaruman*, very large, huge :

ḍambha ḍenjagea. Also used as adj. noun : *ḍenjako godepe*. (2) of the large tick of cattle and dogs, *Ixode* sp., same meaning. It is nearly three quarters of an inch long and, when filled with the blood it has sucked, of a livid red colour. Only then is it called *ḍenja liki*. Also used as adj. noun : *ne uriren ḍenjako picagiritakom*, tear off those huge ticks which have fastened on this bullock.

ḍhenja-o, etc., p. v., of fruits and of those same ticks, to become very large : *ne ulira jō ḍenjaakana* ; *ne urire tikiko ḍenjagiria kana*.

II. adv., with the afx. *ge* : *uli ḍenjage jōakana*, the mango tree has huge fruits ; *ne seta ḍenjageko tikiakaia*, huge ticks have fastened on this dog.

ḍhēr, ḍēr Nag. *ḍīr* Has. (H. *ḍher*) I. adj., many, much : *ḍhēr hoṛoko hijuakana* ; *entedo ḍhēr gharī hapenjana*, then he kept silence for a long while.

II. trs., to do smth. in large quantities : *sahanpe ḍhērkedā*, you have gathered great quantities of firewood ; *loëon baipe ḍhērkedā*, you have made many new rice-fields.

***ḍhera, ḍera** (Or. Sad. *ḍherā*) I. sbst., an instrument to twist strands (Pl. XIX, 6). The Mundas follow two methods in rope-making. One is called *uī* : the two strands which compose the twine or rope are fed separately with fibre, twisted by rolling between the palms of the hands or between the thigh and the palm. The entwining of the two

ðhera**ðhera-dirina**

strands together goes on uninterruptedly in proportion as they are twisted. In the second process all the strand is first prepared by means of the *ðhera* and afterwards two strands thus made ready are entwined together without the help of any instrument. This last operation is called *paſa*. The product of both methods is called *baëar*, twine; a single strand is properly *ðera baëar*, though it is often called simply *baëar*. To obtain a *paſa*, thick, strong rope, two ropes must be entwined together by hand. Before doing this the rope is often first made tighter by twisting it with the *ðhera*.

II. adj., (1) with *baëar*, fibres twisted by means of this instrument into a strand, intended for rope-making. (2) with *bōro*, a straw rope made by twisting straw with the hand whilst feeding it on and keeping it stretched until it does no more untwist by itself: *ðera bōro ajomjadlōko pentoridiña orō aūri gojō jakedko tāſita*. (3) with *dirina*, horns, spirally twisted or screw-like: *badukoſa dirina ðeragea*.

III. trs., (1) to twist the strand intended for making ropes: *uīa kam pokōtoerodo ðeraeme, taëomte paſaeme*, if thou canst not twist the fibre at once into a well made rope, prepare first the strands separately and afterwards entwine them together. (2) to tighten a rope by twisting it with a *ðera*: *paga kaji paga alom paſaſa, kūb keſeabu nantana, uīnakan baëar*

ðerasidalem, do not make an ordinary fourstranded rope, we want a very strong one, tighten first two ropes by twisting them with the *ðera*. (3) fig., syn. of *penſor*, but only of long things: *kā haraakan labako kaſe ðerakeate tolepe*, tie together the smaller paddy seedlings by means of a twisted *kaſe* culm; *Kaciko ad Mandoariko lija ðerakeateko bedena*, the Kachis and the Marwaris first twist the cloth they use for their pugri.

ðhera-n, etc., rfx. v., to twist one's hair: *Cinahoroko eſara ūh ðeranjanciko paſaſa*, Chinamen twist the hair at the back of their head into a rope-like queue.

ðhera-g, etc., p. v., (1) of strand, to be twisted by means of this instrument: *jīſibaëar uīnakan ei ðeraakana?* (2) of rope, to be further twisted and tightened by means of the same instrument: *uīnakan baëar kā ðeraakanteo paſa baioa*. (3) of long things, to be twisted in any manner: *kaſe ðeragea, enate tolepe*.

ðhe-n-eru, etc., vrb. n. (1) the strand made with this instrument: *holarā ðenerado paſaſabajana*. (2) the extent of the twisting with this instrument: *ðenerae ðerakeda baëar oduterjana*, he went on twisting the strand so much that it snapped asunder. (3) the act of twisting: *miſa ðenerate kā pokōtojana*.

ðhera-dirina, ðera-dirina adj., with rather straight, twisted or screw-like horns: *ðeradirina badu*. *ðheradirina-g*, etc., p. v., to get such

ðhera-giriq

horns : badu *ðeradirizakana*, the sasin has spirally twisted horns.

ðhera-giriq, ðera-giriq p. v., to get wiry limbs : *ðeragiriakan* horokoq supu pontorakanleka lelou.

ðherðher, ðer-ðer var. of *ðharar-ðharar*.

ðhejer-ðhejer, ðerer-ðerer var. of *ðhararðharar*.

ðhēs, ðhesaō, sometimes **ðhēsa**, Nag. **ðesa** Has. (Or. *ðhesnā*, to throw the blame upon ; Sad. *ðhesa ðewek*) syn. of *huduma, hutuma* and *hurua* in the figurative meaning of these words, I. adj, with *kaji*, blame put at the wrong man's door : *nea ðesa kajilekage tōrotana*. Also used as adj. noun : *nekan ðesi orōdo alokaia aīume*.

II. trs., to throw the blame upon smb. who does not merit it : *paciri aētoqe handirijana, soboledam mente ainko ðesatana*, the wall fell down by itself, but they say that I had made a hole in it.

ðhēs-cn, etc., rfx. v., same as *ðhēsrikan*, to let oneself be blamed wrongly : *nekanakoro kaina ðesana*.

ðhes-q, etc., p. v., (1) to be blamed wrongly or instead of the true culprit : *agge gunakeda aindoina ðesaqtana*. (2) of the blame, to be thrown wrongly upon smb. : *aōq guna ainarege ðesajana*.

ðhe-p-ēs, etc., repr. v., (1) to throw upon each other the fault committed by a third : *eṭaui gunakeda alana ðepesatan taikena*. (2) adj., with *horo*, a man who is in the habit of blaming people wrongly : *ni bētekan ðepesa horo* ; with *kaji*, I

ðhēō-ðhēō

mutual wrongful recriminations : *ðepesa kajire alope helaōna*. (3) abs. n., the same habit : *ne horore ðepesa kūh mena*.

ðhe-n-ēs, etc., vrb. n., the extent of wrongful blaming : *ðeñesae ðesakedlea goṭa ṭola taraatomātee cabakedlea*, of that one fault he accused all the inhabitants of the hamlet one after the other.

ðhesa-ðhesi, sometimes **ðhēsa-ðhēsi** Nag. **ðesa-ðesi** Has. frequentative of **ðhēs**, I. abs. n., the habit of blaming people wrongly : *ne ṭolarenkoq ðesaðesi cileka hokaōa* ?

II. adj, (1) with *kaji*, several wrongful blames : *cna soben ðesaðesi kajige taikena, sabuti leljana nādo*, it has been proved now that all these were wrongful accusations. Also used as adj. noun : *nea soben ðesaðesilekage aṭakarqtana*. (2) with *horo*, a man who is in the habit of blaming people wrongfully : *ðesaðesi horoko alom bisūaskoa*. Also used as adj. noun : *niku janaōre nekan ðesaðesikoge*.

III. trs., to throw several times blame upon the wrong man : *ðesa-ðesikiñako*.

ðhesaðhesi-n, etc., rfx. v., to take the habit of blaming each other wrongly : *alope ðesaðesina*.

ðhesaðhesi-q, etc., p. v., to be subjected to wrongful recriminations : *ōkocokoq guna ale ðesa-ðesiqtana*, the faults of who knows whom are put at our door.

ðhēō-ðhēō, **rēō rēō** (Sad. *reō-jeō*).

ḍhêsa

I. subst., the screeching noise made by a wheel with ungreased wooden axle: *rêôrcôiq aiumlâ*.

II. adj., with *sari*, the same noise.

III. intrs., to make that noise: *sagiri rêôrcôlana*.

ḍhêôḍhêô-q, *rêôrcô-q* Ip. v., same meaning: *sagiri rêôreôqlana*.

IV. adv., with the aff. *tan*, modifying *sari*, same meaning.

ḍhêsa var. of *ḍhês*.

ḍhêsa-ḍhêsi var. of *ḍhesaḍhesi*.

ḍhî-bagel, **ḍhî-bagul**, **ḍl-bagel**, **ḍl-bagul** Cfr. *ḍhâḍhî*, syn. of *ḍhîken dal*, trs., to give a resounding stroke with a stick.

ḍhîbagel-q, etc., p. v., to get a resounding stroke with a stick.

ḍhibua, **ḍhebua** Nag. **ḍibua** Has. (Sad. ; Or. *ḍhibā*, a two pice coin ; H. *ḍhabuā*, a copper coin of one pice) I. subst., (1) two pice, a large copper coin worth two pice. (2) syn. of *ṭakapaṣsa*, money : *urj kiriale monēakada mendo ḍibua banoa*.

II. trs., (1) to sell smth. at the rate of two pice for so much : *surgunjakare serreko ḍibuatada*. (2) to take two pice from smb. as rate of sale or as share in a subscription : *ne pitara gonora cilekam aulea ? mukareṇa ḍibuapea ; bîrire akodo ârânjana aiado reṇge hoṛo menteko ḍibuakîṇa*, in the subscription they gave each one anna, but they took only two pice from me saying that I am poor.

III. intrs., to earn money : *ne hoṛoko daru haḍte isuko ḍibuakeda*. *ḍhibua-n*, etc., rflx. v., (1) to consent to buy at the rate of two pice ;

ḍhibua-muka

mukaredo kale ḍibuana, *api dokra-redole hēea*, we will not buy at the rate of two pice in the cubit, but we consent to give three half pice. (2) to consent to a subscription of two pice each : *cimpiranabu bîriia, ârâua cibi ḍibuana ?*

ḍhibua-q, etc., p. v., (1) to be sold at the rate of two pice : *urijilu sidaman serre ḍibuaakan taikena, nâdo upungandajana*, beef sold formerly at two pice per seer (2 lbs), now it sells at four annas. (2) to have to pay a rate of two pice : *pitara gonora mukareko ḍibuaka*, let them be asked two pice in the cubit for the tape. (3) of money, to be earned : *kā kamilere cileka ḍibuaoa ?*

ḍhî-n-ibua, etc., vrb. n., the extent to which money is earned : *ne haturen hoṛoko ḍinibuako ḍibuakeda, tisinagapa jetae kako samatîakana*, the people of this village have earned so much money that nowadays none of them is empty-handed.

ḍhibua-ḍhibua, **ḍhibua-ḍhibuate**, **ḍhebua-ḍhebua**, **ḍhebua-ḍhebuate** Nag. **ḍibua-ḍibua**, **ḍibua ḍibuate** Has. distributive adv., each two pice : *ḍibuadibuako haṭinakeda*, they divided giving each two pice ; *ḍibuadibuate haṭineme*, ârâte kabu puraḍoajâ, divide by giving two pice at a time, maybe there is not one anna for each of us.

ḍhibua-muka, **ḍhebua-muka** Nag. **ḍibua-muka** Has. adj., priced at two pice per cubit : *en dokanre bar rakam pita mena, ḍibuamuka pita*

kirineme, arāmukateā aloma, in that shop there are two kinds of tape, buy the tape at two pice per cubit, not that at one anna.

dhibua-palla, dhebua-palla Nag. **dibua-teōā** Has. I. sbst., a grain measure of such a size that it contains two pice's worth: *guri lagaōkedate dhibuapaīlāe baikeda*, by putting a layer of cowdung at the bottom he has reduced the capacity of his paila to the worth of two pice. N. B. They say in the same way *kaciapaīla* or *paēsateōā* and *annapaīla* or *ārāteōā*. Rice beer, when sold, is also measured by means of a paila.

II. trs., to sell some kind of grain or pulse at the rate of two pice such or such a measure: *ramra neatele dhibuapaīlatada*, we have taken this as the measure in which we sell *Phaseolus* pulse for two pice. *dhibuzpaīla-ō*, etc., p. v., of some kind of grain or pulse, to be sold at the rate of two pice such or such a measure: *ramra tisiṇagapa basārīte dhibuapaīlaakana* ci?—Okorea? *ankaredo kūgea ci?* Do they sell nowadays *Phaseolus* pulse at the rate of two pice a *basārī paīla*?—How dost thou mean? If it were like that, who would not be pleased?

dhibua-saṇga Nag. syn. of *kundamsaṇga* Has. sbst., *Ceropegia hirsuta*, W. and A., *Asclepiadaceae*,—a coarse, hairy climber with a round, flat tuber, the size of a two pice coin but more than $\frac{1}{2}$ " thick, opposite leaves and nice, white, axillary and solitary, tubular flowers with

a nearly straight corolla. The tubers are eaten. N. B. In Gangpur this name is given to *Dioscorea nummularia*, a wild yam called *dibua aru* by the Sadans.

dhibua-tuṭi, dhebua-tuṭi Nag. **dibua-tuṭi** Has. a rate of exchange of two pice in the rupee. Constructed like *ārātuṭi*.

dhicua Nag. var. of *demcuad* Has.

dhidra and **dhidri** (Cfr. *daṣāra*, *doṣōro*, as used in Has.) var. of *dhilka*, *dhilki*.

dhika, dika sbst., a bird so called, the size of a pigeon, black, with a long beak, maybe a sandpiper.

dhika, dika (Or. *dikkā*, seat, buttock) I. sbst., the hip of man between the waist and the hip-joint: *dikare botoṣ tolakana*, his loin cloth is attached lower than the waist, too low.

II. trs., to attach a loin cloth or a waist cloth too low: *botoṣe kidakeda*.

dhika-n, etc., rflx. v., same meaning: *botoṣm dikanjana*, *cetannore baduṛinme*, thou hast tied thy loin cloth too low, wind it somewhat higher up.

dhikār, dīkār var. of *dhakār*.

dhiken, dīken adv., (1) with *dal*, syn. of *dhibagel*: *poṭom dhikene dalla*. (2) with *uṇgo*, to fall with a heavy thud: *kanṭara dīken uṇjana*.

dhil, dhilaṇ Nag. **dīl, dīlaṇ** Has. (H. *dhilā*) I. abs. n., (1) looseness, shakiness: *pēcra dhīl kasaṭe saktaṭoa*, the looseness

of a screw is tightened by screwing.
(2) figuratively, with *kami*, freeness from heavy work: *kamira dhil kaina namjada*.

II. adj., (1) rather loose, shaky, wide, slack, put on or tied loosely, not taut: *dhil hake*; *dhil botoe*; *sonq dilgea*; *pêc dilangea*. (2) with *kami*, freeness from heavy work, light work: *ne dasi dil kamirago tqakana*.

III. trs., (1) to ease a tie, to slacken, to relax, to make shaky, to loosen partly: *cârîime, aloan dîlea*, stretch (the rope), do not slacken it: *dendedre baçar dîleme*, ease the ligature; *kunța dilantape*, loosen the post. (2) to set free: *ne ločora-re dā alope dîlea*, do not let the water flow off from this rice field; *ne urido tisingapa kamile dî'akqia*, these days we give some rest to this bullock not using it for heavy work. (3) to omit a customary action: *ne horo pîț sen kao dîlea*, this man never misses a market; *tanăku jom musiao kao dîlea*, there is no day on which he does not chew tobacco.

IV. intrs., of a custom, to become less strict: *ne hature mârîmârîte sasun dîltana*, little by little they give up dancing in this village.

dhil-en, etc., rlx. v., (1) to ease smth. too taut on one's own body: *mandi kaina jomdarîa mente botoe dîlentana*, he eases his loin cloth saying that he can not eat otherwise. (2) to omit a customary action: *ne horo pîț ciulaș kao dîlena*.

dhi-p-îl, etc., rlx. v., (1) to loosen one's hold on each other, to loosen

the ropes that bind each other; *jolare tîrapakaștanre aloben dîpîla*, jôrte sapabakanben, whilst you draw each other up the slope, do not loosen your hold on each other but grasp each other's hand firmly. (2) to omit a customary way of treating each other: *ne sumdiakia hijusenore ili kakia dîpîla*, these two fathers-in-law never omit to treat each other with rice-beer when they visit each other.

dhil-q, etc., to be loosened, slacked, to become shaky, relaxed: *hake dîlantana*, the axe is loose on its handle. (2) of work, to be neglected or not much wanted: *tisingapa siu dîlakana*, these days they do not plough much, or there is not much to be ploughed.

dhi-n-îl, etc., vrb. n., (1) the slackening or relaxing, the getting shaky: *bêșge tolakane taikena, ama dînilantee ocokeda*, he was tied properly, through thy easing the rope he shook it off; *bișa luaked cetanre naca tolakan taikena, enara dîhinî'te bî-i rakahjana*, a braid of hair was tied above the snake bite, through this ligature getting lax the venom entered into the circulation.

dhila, dila Nag. (Sad; Or. *dilā*, calf muzzle) I. subst., a contrivance of sticks tied near the calf's mouth so as to stick out and prevent it from sucking the cow's milk: *dila cuiș mœcare tola*.

II. trs., to tie this kind of muzzle on a calf's mouth: *cuiko dîlatqia*.

dhila-q, etc., p. v., to be prevented by a muzzle from sucking: *cui*

dhila

dhilað

dhilaakana.

dhi-n-ila, etc., vrb. n., the extent of time during which a calf remains muzzled: *dhinilako dilakja*, siagi-burareo kako ocokja, they kept the calf muzzled the whole day long.

dhila, **dila** Has. Nag. (Sad.) I. sbst., a weir, i.e., a fence of twigs and stakes set in a stream to prevent fish from passing and so bring and keep them together. *Banda* is also used in this meaning, both as sbst. and as prd.

II. adj., used instead of *dhilaakan*: *dhila točar tisirako arčjada*, they are baling to-day the long stretch of deep water which has been closed with a weir.

III. trs. or intrs., to close with a weir: en bārutočarbu *dhilaca*, let us fence off that stretch of deep water near the *bāru* tree; gaṛara apitako *dhilaakadu*; pura haikoko *dhilakedkor*, they have held up a lot of fish by means of a weir.

dhila-g p. v., to be closed with a weir: bārutočar *dhilaakana*; gaṛara apita *dhilaakana*, weirs have been set in three places in the stream; pura haikoja *dhilaakana* no točarre, maybe many fishes are held up by the weir in this deep stretch of water.

dhi-n-ila vrb. n., (1) the extent to which weirs are set in a stream: *dhinilako dhilakeda*, goṭa gaṛare miaḍ raṭi točar kako sarčtada, they have set so many weirs in the stream that there is not a single long pool without one. (2) the act of making a weir: *dhinila kape*

taṭkakeda, patāra huṛinajana, you have not made the weir as it should be, the leaves on the twig are too few, it is not dense enough. (3) the weir made: neado apea *dhinila* ci? Is it you who have put this weir?

dhilana, *dilana* var. of *dhil*.

dhilað, **dilað** (Sal. *dhilek*; Or. *dhi'nā*, to let a thing care about itself) I. sbst., neglect: ne honkoṛa *dilað* leṭe hatuhagiko kā sukukeṭlea, seeing the neglect of the children, we, the other inhabitants of the village, were displeased.

II. adj., neglected: *dhilað ločonako paṛkapaturutan rikacabjana*, the neglected rice-fields have their ridges broken all over.

III. trs., to neglect the care of: en buṛia hontekoṛa *dilaðjitee* reṇ-gerabanaakana, that old woman suffers want because her son neglects to take care of her: urimeromko alope *dilaðkoo*, kiti aṛri irecabaa, do not neglect to herd the cattle, there are still crops standing.

dhilað-a, etc., rlx. v., to neglect the care of one's own health: hasutan hoṛo aḡgee *dilaðntana*, buḍi bolo cinac cikaleka? The patient neglects himself, what can even the medicine-man do?

dhi-p-i'lað, etc., repr. v., to neglect the care of each other: dukuhasure aloben *dipilaða*.

dhilað-g, etc., p. v., to be neglected: tisinaḡapa uriko *dilaðakana*, moroč-jarako horoepe kureko cabuterea, nowadays the cattle are not herded, watch the gram field otherwise they

dhilasili

will graze it all.

dhi-n-ilaō, etc., vrb. n., the amount of neglect: *loōnako dīnīlaōe dilaō-keda*, *musiṇa jaked ensate kuḍlamra umbul kae idijada*, he has neglected his rice-fields so much that he never takes thither the shadow of his hoe.

dhilasili, **dilasili** (Sad. *dilasili*, negligence; Or. *dhilāsīlā*, negligent) syn. of *dā'dumbā*.

dhil-dhil, **dil-dil** (Or. *dīlṇa*, to fill up) var. of *dhilka*, but not used as vrb. n. and having always, as adv., one of the afxs. *ange*, *ge*, *tan*.

dhilka, **dhidra**, **dhira**, **dilka** (Cfr. *dhildhil*) adj., (1) with *lāy*, a large belly. Also used as adj. noun: *ne hoṛoṇ dhiika lte mudiqtana purā nir kae dāria*, seeing the large belly of this man it is clear that he cannot run fast or for a long time. (2) with *haram*, a man with a large belly. Also used as adj noun: *he dhiika, kote lāym uduridijana?* Hullo, large belled fellow, whither is thy belly pushed forward?

II. trs., to call smb. large-bellied: *cināmentepo dhilkakja?* *kūci kadāraōoa*.

III. intrs., (1) of a belly, to become large: *ne hoṛoṇ lāy mārīmārīte dhilkatana*. (2) of a man, to get large-bellied: *ne hoṛo dhilkatana; lāy dhilkaakana*.

dhilka-q, etc., p. v., same meanings as intrs.

dhi-n-ilka, etc., vrb. n., the extent to which a man's belly has enlarged: *dhiinīkae dhilkajana*, *iril-candukan kuṛido parkaree taīnka*,

dhilua

his belly has become larger than that of a woman after eight months of pregnancy.

IV. adv., with or without the afxs. *ange*, *ge*, modifying *lāiq*, *lelq*, *senbira*.

dhilki, **dhidri**, **dhiri**, **dilki** feminine of *dhilka*, also used prdly.

dhilua Nag. **dilua** Has. (Or. Sad.)

I. subst., (1) a swing: *dhiluareko hūcuinunā*. (2) sometimes syn. of *berber* Has. *rāccūi* Nag. a "flip-flap." (3) sometimes the long pole at the end of which men are swung round on the Hindu *hakanporoh*. (4) an iron triangle hung up as a perch for a captive parrot.

II. trs., with *tumba* as d. o., to swing a gourd, to shoulder a staff with a large bottle-gourd dangling at its end, i.e., to go a begging: *tumbae dhiluakada, kōōtijana*.

dhilua-n, etc., rflx. v., (1) to swing on a *dhilua* in the four meanings described. (2) to hang with the hands on to smth. or smb. *pītiāte hijulenci honko aputeareko diluabarantana*, the children hang on to their father who has come back from the market. (3) of bats, to hang head downwards from smth.: *barduliadko ne darure janaōko diluantana*.

dhilua-q, etc., p. v. (1) to get suspended: *tumba diluaakana*. (2) to dangle from: *aleṇ taēar apia diluaakana*, *baria otere jōakana*, our cucumber has three fruits dangling in the air and two resting on the ground.

dhi-n-ilua, etc., vrb. n., the extent

of hanging on to smth. : honko baṛilaṛkaṛe d̥hiniluako d̥hiluan-jana kotoko haṛanterkeda, the children have been dangling so much on a low branch of the banyan tree, that they have broken it altogether.

d̥hiluṛ-d̥hiluṛ d̥iluṛ-d̥iluṛ (Or. *d̥hilang*, loose; H. *d̥hilā*, loose) I. trs. caus., to swing, to cause to oscillate at the end of a short and slender attachment, in contrd. to *d̥iṛḍol*, used when the attachment being longer, the oscillation is slower : hoṛo ulijōe *d̥iluṛd̥iluṛjada*. II. intrs., to swing, to oscillate as described : hoṛore ulijō *d̥iluṛd̥iluṛ-tana* ; bāṛkarre tabīje hakaakada aḍ senjaḍci ena *d̥iluṛd̥iluṛ/ana*, he has suspended a charm on to the ornamental string tied around his upper arm, it dangles when he walks.

d̥hiluṛd̥hiluṛ-ḡ, etc. p. v., to be caused to oscillate as described : tuṛi-koraṛ laṛaba *d̥iluṛd̥iluṛoa* enamente saṛia, the clappers of wooden or brass bells oscillate, that is why the bells ring.

III. adv., with or without the afxs. *ange*, *ge*, *tan*, also *d̥hiluṛleka* *d̥hiluṛken**d̥hiluṛken*, in an oscillating manner.

d̥himsal replaced by *d̥hamsal*-*d̥himsal*, *d̥hamsald̥himsil*, when there is question of several persons, I. abs. n., stoutness of the upper part of the body : iniaṛ *d̥himsal* lelte mundaṛtana nir purṛ kae daṛia. II. adj., with *hoṛo*, a person with stout upper part of the body : nī okoren *d̥himsal* kuṛi? Also used as adj. noun : nī apetaṛen *d̥himsal*

ci

d̥himsal-ḡ p. v., to become stout in the upper part of the body : *d̥himsalakanae*.

d̥himsa-poṛa Nag. (Or. *d̥imsa*, gizzard ; Sad. *d̥himsā*) syn. of *danapoṛa* Has.

d̥hīṇḍi, **d̥īṇḍi** subst., (1) the circle of about 10 feet diam. in which the game at tops is played. See *bāḍrainuṛ*. (2) the cross lines in *curgadainuṛ*.

***d̥hiṛaki**, **d̥iṛaki** (Sad. *d̥henkī*, Or. *d̥hinkī*) I. subst., a rice husker worked by the foot, in common use among the Hindus, but comparatively little used by the Mundas (Pl. XVII, 5). A short pestle ending with an iron ring is fixed, facing downwards, at the end of a pretty heavy, short beam. At about one-third of its length from the opposite end, this beam see-saws on a small axle supported by two strong short posts fixed firmly in the ground. The end of this part of the beam is slanted off to give an easy grip to the foot which raises the other end by treading on this. The weight of the falling beam then thrusts the pestle into a round hole made in a wooden block fixed into the ground, and thus husks the paddy : baba *d̥iṛkire* (or *d̥iṛkite*) ruṛuṛoa.

II. trs., to make into such a rice husker : ne darubu *d̥iṛkiṛa*.

d̥hiṛki-ḡ, etc., p. v., to be used in making such a rice husker : ne daru *d̥iṛkiḡka*.

d̥hiṛakula, **d̥iṛakula** trs., to lift smb. to enable him to catch hold of,

đhipa**đhił**

v. g., a branch and remain hanging on it : en hon kotore *điđkulaime*.

đhiđkula-n, etc., rflx. v., to catch hold of, v. g., a branch or a rope, and hang on to it : en kotore *điđkulanme*.

đhiđkula-o, etc., p. v., (1) to be lifted up by smb. so as to catch hold of smth. and hang on to it : hon kotoree *điđkulaakana*. (2) to be lifted up by smth. one has caught hold of and remain hanging on to it : api hořote kotoko liřula, bar hořokina ařagodtada, mid hořo *điđkulovina*, they were three who bended down the branch, two let it go, one was lifted up by it.

đhipa, đipa Nag. rarely used in Has. (Sad. *đhipā* ; Or. *đippā*, rising of the ground) I. sbst., a spot at a higher level than the surroundings, a rising of the ground, a mound or a heap of earth, an accumulation of earth or sand obstructing the flow of water : ne *đhipa* calusomoka.

II. trs., to raise the level of the ground : hasa netarebu *đipaea* ora baimente, let us raise the ground on this spot to build a house on it ; banda *đhipađhipateko* tolea, they build a weir by raising the ground higher and higher.

đhipa-o, etc., p. v., (1) prsl. or imprsl., of ground, to have its level raised somehow above the surrounding level : netare *đipaakana*, kara lagatina ; loěora netare *đipaakana* ; gařare *đipajana* enamente da kũ lingia, there is a higher spot in the drain, that is why the water does not flow.

(2) syn. of *đumbago*, to become lumpy : borare êko *đipajana*, in the bag the lac has become lumpy ; gořa cařura manđi midro *đipajana*, the whole pot of cooked rice has coalesced into one lump. (3) of the thighs or the buttocks, to become fat : ne hořo bulukinae *đipagiřakana*, lađkapađkatane senea ; lanđii *đipagiřiakana*.

đhi-n-ipt, etc., vrb. n., the extent to which the level is destroyed : alea loěora *đinipa* *đipajana*, mod pĩt karakedreo kũ somjana, our field had become so uneven that after a whole week's levelling it was not yet right.

đhiřa and its feminine **đhiři**. (Or. *đhiđhrā*) var. of *đhilka*.

đhiřa-kanaũ (Sad.) sbst., a thick-grained, late variety of paddy, sown or planted in low fields.

đhisua syn. of *đhena*, but occurs only in the jinglo *đhenarōg-đhisuarōg*.

đhił, **đhiłai**. **đhiłi**, **đił**, **điłai**, **điłi** (Sad. ; II. *đhiłh*, rash, bold) I. abs. n., rashness, fool-hardiness : ne hořore purage *đił* mena.

II. adj., rash, fool-hardy : *đił* hořoko boro lagatinaeo kako boroa, fool-hardy people do not fear even when they ought to.

III. intrs., to be rash : ne hořo, kulatana ne horate alom senale metaitana mendoe *điłtana*, kula namlire aegge tōrea, we tell this man that he should not take that way, that it is infested by a tiger, but he is rash, if he meet the tiger he will realize himself what it means.

dhođro

dhīl-en, etc., rlx. v., to act rashly :
cilekate ne hořo *dhītaiñjana* ?
enlekado kae atkarotan taikena, how
did that man come to act rashly, he
does not look like it.

dhīl-q, etc., p. v., to become rash.

IV. adv., with the afx. *te*, rashly :
diñile kulatan birteo senakana.

dhođro, *đhořro* Nag. var. of
dhadra.

dhōl (H) subst., a large drum,
never used by the Mundas.

dhonđos Nag. *đonđosa* Has.
(Sad. *dhonrsa*) syn. of *cuñka*.

dhonđos-lāi, Nag. *đonđosa-lāi*
Has. used in jokes and scoldings,
adj., with *hořo*, voracious, i.e.,
eating food in large quantities. Also
used as adj. noun : nekan *đonđo-*
salāñko ci huñihurñatem bidañia-
koa ?

dhonđoslāi-q, *đonđosalāi-q* p. v., to
become a great eater : ne hořo
đonđosalāñjana, mođ cipi manđite
kae anteo.

dhonđosleka Nag. *đonđosaleka*
Has. adv., with *asul*, to feed like a
hornbill, said of a man who works
alone to feed his wife and children,
because the cock hornbill shuts up
the hen in the nest with only a small
aperture, through which he feeds
her and later on her brood also,
when hatched, until the first rains
soak and melt away the mud-
covering of the nest.

dhore Nag. *soře* Has. (Sad.
dhore) used in displeasure, syn. of
lose, adj., (1) with one eye quite
empty : miad *dhore* buñia nana-
thāne erañkedlea. Also used as

dhořosađ

adj. noun. (2) fig., blind. Also
used as adj. noun : kam neneltana
dhore ? Dost thou not see, thou
blind fellow ?

dhore-q, *soře-q* p. v., (1) to lose one
eye so that the socket is empty. (2)
fig., to become blind : *dhoreakanam*
ci ? aminna maran cij kam nelam-
juda ? Art thou blind that thou
canst not find such a large thing ?

đnořka Nag. *đořā*, *đořha*, *đořōra*,
đořōro, *đařāra*, *dodōro* Has. adj.
with *eağa*, a paunchy she-goat.
Also used as adj. noun : miad
dhor̥kake kirinaakāia.

dhor̥ka-q, etc., p. v., of a goat, to
become paunchy : merom *dhor̥kaa-*
kana, *dhor̥kugiriakana*.

dhořōro, *đhořro* var. of *dhadra*.

dhořōro, *đhořro* Nag. (Sad. ; Or.
dhodhro, cavity in a tree) syn. of
kukūru Has. I. subst., a large hole
caused by dry rot in the lower part
of the trunk of a tree, in cñtrd. to
kokōro, a smaller hole caused by
dry rot or made by woodpeckers
higher up in the trunk or branches :
en darñte *dhořōro* menā ci bano ?
II. adj., with *darñ*, a tree having
such a hole : ne darñ *dhořōrogea*.
III. trs., of white-ants to eat out
such a hole : ne darñ nindifke
dhořōrokeda.

dhořōro-q, etc., p. v., of a tree, to
get such a hole : kñ nelotññe,
mendo darñ cidum *dhořōroakana*, it
is not visible, but you may be sure
that the tree is hollow.

dhořōro đarñ subst., a spring en-
closed in a hollowed tree trunk.

dhořōsađ, *đhořsađ* var. of *dhā-*

ḍhosaḍ

ḍhula

ṛāsaḍ.

ḍhosaḍ, ḍhosnaḍ, ḍhosombaḍ, ḍhosōnaḍ, vars. of *dhasaḍ*.ḍhosōṛaḍ, ḍhosṛaḍ var. of *dhaṛāsaḍ*.ḍhosōbaḍ var. of *dhasaḍ*.

ḍhōr-khaīṛ-daru (Sad.) sbst., *Albizzia odoratissima*, Benth.; Mimosaceae, a tall, unarmed tree with twice even-pinnate leaves, 8-24 pairs of small, ovate, obtuse leaflets of which the main nerve is nearer the upper margin, and white flowers in globose heads. It is not used, like *janumkhaīṛ* to make catechu, but its bark is used in dyeing in conjunction with *Morinda tinctoria*.

ḍhu Nag. syn. of *reṇṇṇṇ*, I sbst., poverty: *ḍhu namkedlea*, *ḍhurele ṭṭakana*.

II. adj., poor: *ḍhu hoṛoko denṇa lagatiṇa*.

III. intrs., to be poor: *ḍhutānale*; *ḍhutankenale*, we suffered from poverty.

ḍhu-u p.v., to become poor.

ḍhuḍṛi, ḍhuḍūri, ḍhuṛri, ḍhuṛūri-daru, also without aspirate, sbst., (1) *Gardenia turgida*, Roxb.; Rubiaceae. (2) *Gardenia turgida*, var. *montana*,—a small tree with a thin, straight stem, bearing a fruit as large as a good-sized apple. The rind of this fruit, when crushed and mixed with water, lathers like soap and is used to wash clothes. The pulp is eaten by children. The seeds are bitter; they are crushed together with the rind and thrown into ponds to

kill fish. The fresh leaves of the tree are used as a vegetable. The crushed roots also lather in water. In severe headache this lather is put on the top of the head and then the head is beaten gently with the palm of the hand.

ḍhuku, ḍuku (Sad.; Or *ḍhukkū*) I. adj., with *kuṛi*, a concubine: *nīdo aṛandi kuṛido kā, ḍuku kuṛige*, she is not his married wife but his concubine. Also used as adj. noun: *nīdo ḍhuku derana, kao aṛandilena*.

II. trs., to take a woman as concubine: *ḍhukukīae*.

ḍhuku-n, etc., rflx., v., to go and live as concubine with a man: *aēṇ koṛa bagekītee ḍhukunjana*, after having left her husband, she went to live as a concubine; *ḍukuntee idikja*, he took her to go and live with him as his concubine.

ḍhu-p-uku, ḍhu-p-ukun, ḍhu-p-ukun, etc., repr. v., to run away together in order to live together in concubinage, to elope.

ḍhuku-u, etc., p.v., to be taken as a concubine: *ḍhukuntee idikja*, he took her to become his concubine.

ḍhula, ḍula (Sad. *ḍhulā*; H. *dhulnā*, to roll) I. sbst., a ball of twine, in cntrd. to *gulisutam*, a clew or ball of thread: *Bandgāḍṛe baḍcomḍula kirianamoā*, balls of *baḍcom* twine can be bought in the Bandgaon market.

II. trs., to roll up twine into a ball: *alope uṇṇaḍageēa, ḍulaeṇe*.

ḍhula-g, etc., p.v., of twine, to get

ḍhula

rolled up into a ball : *maparaṅge ḍulaka*.

ḍhu-n-ula, etc., (1) the extent of the rolling up into a ball : *ḍunu-lako ḍulakeda*, *apia ḍula ḍbaiḡ imi-nura miadreko cabatada*, enough twine for three balls they have rolled up into one. (2) the ball into which twine has been rolled up : *nea okoëḡ ḍunula*? Who has rolled up this ball?

ḍhula, ḍula (H. *ḍhila*, loose ; Sad. *dhula bohek*, to carry in a dangling manner) syn. of *ḍuraḡa*. It occurs also in the cpds. *ḍhulaarḡun*, *ḍhularakaben*.

ḍhula-baëar, ḍula-baëar, baëar-ḍhula, baëar-ḍula sbst., a ball of twine.

ḍhul-ḍhul, ḍul-ḍul (Sad. *ḍulahū*) I adj., soft and inflated or filled with liquid : *ḍulḍul phuṭubōl auine* ; *ḍulḍul ḡura hadḡka*. Also used as adj. noun : *nea cikan ḍul-ḍul*? What is this inflated thing? *haspatalte senḡme ne ḍulḍulko hadḡpusitamka*, go to the hospital that they may cut and clean this thy ripō boil.

II. trs., to inflate or fill with water some soft receptacle : *ḍurundaren camārko roladḡte ūrko ḍulḍuljada*, or, *roladḡ ūrreko ḍulḍuljada*, enle-kage ūrko sabagḡtana. The Chamars of Doranda fill the skins with a solution of the rind of the *rola* fruit in water, in that way the skins are tanned. It occurs also in the cpds. *kasaḍḍhulḍhul*, to inflate with an inflator, and *oṅḍhul-ḍhul*, to inflate with the mouth.

ḍhuli

ḍhulḍhul-en, etc., rfx. v., to fill oneself with drink : *ḍa nūnūte lāiḡ ḍulḍulenjana*, he distended his stomach with the water he drank.

ḍhulḍhul-q, etc., p.v., (1) to get inflated or filled with liquid : *pal-tanko ūrre ḍako perḡtada ente ūr ḍulḍulakana*, the soldiers have filled a (goat's) skin with water, the skin now is full but yielding to the touch ; *ḍa nūnūte iniḡ lāiḡ ḍulḍuljana*, ; *ḡura ḍulḍulakana*, the boil is ripe ; *uduridukure lāiḡko ḍulḍulōa* ; *jān murdār ḍare ḍumbuia-kanre ḍulḍulōa*, a corpse remaining under water, swells.

III. adv., with or without the afxs. *ange, ge, ḡge, tan*, so as to be swollen and yielding to the touch : *phuṭubōlre hoëo ḍulḍul pereakana*.

ḍhuli, ḍuli, parkom-ḍhuli, parkom-ḍuli (Sk. *ḍolī*, a kind of sedan) I sbst., a kind of litter protected with an overhanging cloth and used to carry a sick person. It is generally a string bed (Pl. XXI, 2) turned upside down and then hung under a bamboo pole by means of ropes tied firmly around the legs of the bed, in cntrd. to *palki*, a wooden sedan or palanquin used by Hindus and others for travelling, and *caṭḍal*, a square contrivance covered by a sort of cupola and used only to carry the bride to her new village. The aborigines of Chota Nagpur are unacquainted with the peculiar step by means of which Uriya palanquin bearers deaden the jolting motion : *ḍhuliko ḡanjada*. II. trs., to arrange a bed into a

ḍhulki

litter as described above: ne par-kom *ḍulīpe*, kupi autebu idiia, make a litter of this bed, we will take it to bring home the bride.

ḍuli-ḡ, etc., p. v., of a bed, to be arranged into a litter: baria par-kom *ḍuliḡka*.

***ḍhulki**, **ḍulki** (H. *ḍholkī*) I. sbst., the peculiar drum shown on Pl. XXVII, 2. Its barrel, made of wood, averages some 16" in height. The left side, i.e., that which is always on the left, when the drum is slung on for use, has a slightly larger diameter than the right side. In the ordinary *ḍulkis* it averages 11", whereas the other averages about 10". This left side is covered with an unsplit cow hide. The opposite or right side, is covered with a goat skin, taken from a rather lean she-goat, because, they say, the skin of a fattened gelded animal, does not sound so well. The cow-hide is covered with a layer of plaster, made of powdered incense, cooked into a paste in either *karanj* or *surguja* oil. They say that mustard oil would make this plaster too hard. In the centre of the goat skin there is a more or less circular patch of a similar plaster. The plaster is put on in several very thin layers, each layer being rubbed in thoroughly with the hand first and then with the elbow. Strong rings are passed over the skins at either end to hold them in position. Around these, leather thongs about $\frac{1}{8}$ " broad and $\frac{1}{2}$ " thick, are strung crossways so as to form the dia-

ḍhum-bagel

mond shaped figures seen on the upper part of the picture. The iron rings slung into these, serve to make the skins perfectly taut for use, and to relax them slightly when the drum is not in use. The drum is beaten with both hands: in the left hand the drummer holds a stick with which he beats on the cow-hide, whereas the goat skin is directly touched with the fingers. For the part the *ḍulki* plays in the Mundas' orchestra, see the Appendix to the letter D: *ḍulki* sandisare nanage saria, enagasare moḡoge saria, on the side where the goat skin is the sound is high-toned, on the other side it gives a deep sound.

II. trs., to use for making the barrel of such a drum: ne kanṭara-muṭa *ḍulkiḡpe*.

III. intrs., to make or acquire such drums: ne hature purageko *ḍulki-akada*, or *ḍulkiana*.

ḍhulki-ḡ, etc., p. v., to be used for making the barrel of such a drum: neado kū *ḍulkioa*, purage saraḡara-akana, this piece of wood cannot be used to make a *ḍulki* drum, it is too much cracked.

ḍhum-bagel, **ḍhum-bagul**, **ḍum-bagel**, **ḍum-bagul** trs., to throw a heavy object into the water at the bottom of a pit, in entrd. to *ḍurbagel*, to throw a heavy object in the water where there is no pit. Both words are connotative of the sound: miad maraḡa diri en ikiye *ḍumbagella*, or, miad maraḡa dirite en ikiye *ḍumbagella*.

ḍhumbagel-ḡ, etc., of a heavy object

ḍhumken**ḍhuṭu'**

to be thrown into the water at the bottom of a pit: *marāṇa dirite ḍa ḍumbageljana*, or, *ikirre marāṇa diri ḍumbageljana*.

ḍhumken, ḍumken adv., with *sari*, imitative of the sound of a heavy object falling into the water at the bottom of a pit.

ḍhundaḍ, ḍundaḍ (H. Sk. *ḍkūṇṛhṇā*) syn. of *dārā*, to search for smth., but used moreover figuratively as follows: trs., (1) to scrutinize smb., to try and find out smb.'s intentions or dispositions: *ḍundaḍlekom nikua monre cēṇa menaṛ* (2) to ply with questions, to cross-examine: *okil ḍundaḍleḍkoā, soben guna sabutijana*.

ḍhundaḍ-n, etc., rflx. v., to examine one's conscience: *apanapan mon ḍundaḍnpe, ena taḍomte pāp uduḥ senpe; pāpuduh sidare ḍundaḍn lagatinaa*, before confession one ought to examine one's conscience.

ḍhu-p-unḍaḍ, etc., repr., v., to try and find out each other's dispositions or intentions: *ḍupundaḍlana-kira*, or, *monkira ḍupundaḍlana*.

ḍhundaḍ-ḍ, etc., p.v., to be scrutinized, to be gauged: *iniṛ mon auri ḍundaḍoa*.

ḍhuraṅgi Nag. Kera. (Sad.) var. of *ḍharaga*.

ḍhuṭu, ḍuṭu (Sad; Or. *ḍhuṭhu*) I. subst., the stump and roots of a felled tree. When the Mundas fell trees, they cut them about 1½ ft. to 3ft. above the ground: *ḍuṭu pūṭape, ju!*

Note the proverb: *ḍuṭu parted hake kā namoa*, a general order, advice,

explanation must be given, one can not repeat the same thing to each individual when there are many people together.

II. adj., with *gora*, a new field in which there are stumps of trees: *ḍuṭu goraina sikenā, naḍal orejana*.

III. trs., figuratively, not to shave clean, to leave a stubbly beard or stubbly hairs: *guṇina hoḍorikaṭaia purage ḍuṭukina*.

IV. intrs., (1) to be covered with stumps of trees: *ḍaru mamate neta purage ḍuṭulana*, through the repeated felling of trees many stumps are left here. (2) of stubbly hair, to be left: *holad kā leserbēsea, ūḥ ḍuṭulana*.

ḍhuṭu-n, etc., rflx. v., to leave stubbly hairs in shaving oneself: *hoḍon kao mundikeda, guṇi ḍuṭun-jana*.

ḍhu-p-uṭu, etc., repr. v., to shave each other badly: *barabari kā itaan horokinge hopoḍokena, guṇukia ḍhupuṭujana*.

ḍhuṭu-u, etc., p. v., (1) to get full of stumps of trees: *ne gorā purage ḍuṭujana enamante siṇ kā sokeraṭana*. (2) to be left covered with stubbly hairs: *okoe hoḍokedma, goṭa bōm ḍuṭuakana?*

ḍhu-n-uṭu, etc., vrb. n. (1) the number of stumps in a field: *ḍunufu ḍuṭujana, ne gorā miḍ naḍal jaked begar ṭekadḍayate kā sīdarīṭana*, there are so many stumps in this field, that the plough cannot be driven on the length of the field without being hampered here and there. (2) the extent to which

dhatu-giriq

dian-ili

stubby hairs are left after shaving :
gucu hoëotanre dunnutui dutukia
lellire landage urunoa, he shaved
him so badly that he looks ridi-
culous.

V. adv., with the afxs. *ange, ge, nge*,
modifying *hoëo*, to shave badly.

VI. Occurs in the cpd. *jomdu!u*, to
graze so that only stubble remains.

dhatu-giriq, dutu-giriq p. v., of
men, to grow stumpy but strong and
fat : ne horo dutugiriakana.

dhatu-mutu, dutu-mutu (1) jingle
used instead of *dutu*, even figura-
tively, but not of a single tree
stump. (2) cpd. sbst., stumps and
trunks of trees : dutumutukole para-
jada.

dhatumututan, etc., adv., with *para*
or *sān*, to cleave or prepare firewood
from stumps and trunks of trees.

dī (P. *dih*, a place, a village) I.
sbst., a hamlet, an offshoot of an
original village : buru danare miaḍ
dī mena. *Aleq dī, apeq dī* are some-
times used instead of *aleq hatu, apeq
hatu*. In some village names, *dī*
occurs as afx. and does no more than
connote smallness.

II. intrs., to found a hamlet : ne
simānre upuntako dīakada, within
these boundaries they have made
hamlets in four places.

dī-q p. v., imprsl., of a hamlet, to be
made : gara japare dīakana.

dī-n-ī vrb. n., the number of ham-
lets made : dīnīko dīkeda, haturen
horoko hanrenareko haṭin, baranjana,
they have made so many hamlets
that the whole village is scattered
about.

dian, catu-dian, syn of *cutu-bode*,
cu!u-borei, sbst., *Physalis minima*,
Linn.; Solanaceae,—an herbaceous,
pubescent, annual weed of road
sides and waste places, of which the
calyx is accrescent, enclosing loosely
the fruit : *dianra jō potomakana*.
The same name is given to the
cultivated Cape-gooseberry, *Physal-
is peruviana*, Linn. The fruit of
both are eaten.

dian-q p. v., imprsl., of a place, to
be covered with *Physalis minima*
plants : aleq babagorare kūḥ dian-
kana.

dian Ho syn. of *ili* Has. *bode*
Nag., sometimes used by jokers in
Has. I. sbst., rice-beer, a pot of rice-
beer, kupulko hijulena, miaḍ dian
taikenale nūkeda.

II. intrs., to brew rice-beer : isuko
dianla.

dian-q p. v., of rice-beer, to be
brewed : magere kūḥci dianlena ne
hature ?

dī-n-ian vrb. n., the extent to which
rice-beer is brewed : dīnianko dian-
keda apiupun māreo kako nūcaba-
darijana, they prepared so much
rice-beer that they were unable to
drink it all even in three or four
days.

*dian-ili Has. sbst., a small pot,
bānda, of rice-beer prepared for the
cati feast : dianilite rerarakabken
kuriko tūrūsi patrateko hircina,
taëomteko nūia. Ena ili catintan
kuria ajihanarko orq baḥhonjarko
nū kā baiua, the women when they
come back from bathing besprinkle
themselves with this rice-beer by

means of a twig of *Ocimum sanctum*, afterwards it is drunk; the elder brothers-in-law and sisters-in-law of the woman who purifies herself from the uncleanness of childbirth, are not allowed to partake of this beer.

dī-bagel, dī-bagul var. of *dhibagel*.

diba-dobo, dīh-doh (Sad. *dobdobo*; H. *dhabailā*) syn. of *ibil*, I. adj., of liquids, thick: *dibadobo* dā; *tendaḍa dibadobogea*. Also used as adj. noun: *dibadoboko alope omaiṇa*, *etanactara ḍako omaiṇape*.

II. trs., to cause a liquid to be or become thick: *ili cipatanre taramara-horokodo dibadoboea*, *taramarakodo etangekeo cipaca*.

dibadobo-q p. v., of a liquid, to be made or to become thick: *ganagaṛa tenda kā dibadoboea*.

dīh-dīh, doh-doh (Sad. *dhipdhipā*) I. sbst., a feeling of heaviness in the stomach caused by indigestion: *lāṛa dohdohte mandi jom kā anagaḍ-jaiṇa*.

II. adj., with *lāṛ*, a stomach feeling heavy through indigestion: *dīh-dīh lāṛe oṛoe jomladikeda*, *enkate hasu namkja*, he ate more though he felt already a heaviness in the stomach, that is how he got a stomach ache.

III. intrs., imprsl., (1) to feel such a heaviness: *holaḥte lāṛ dīh-dīhjaiṇa*.

(2) with *lāṛ* as sbj., to produce such a feeling: *ambol eneṭere lāṛ dīh-dība*.

dīh-dīb-en, etc., rflx. v., to cause in oneself such a feeling: *golasangate ne hon laṛ dīh-dībenjana*.

dīh-dīl-q p. v., to be affected by such a feeling: *lāṛ dīh-dībakana*; *golasangate dīh-dībakana*.

IV. adv., with or without the afxs. *ange, ge, lan* and modifying *aṭṭakar*.

dīh-dīh, dīhken-dīhken adv., with *hambal*, very heavy for its bulk: *mondiri dīhken-dīhken hambala*, an 80 lbs. weight is very small.

dīh-doh var. of *dibadobo*.

dibil I. trs., also *tol-dibil*, to hold up the water so as to make the bund or rice-field brimful: *ne loḥonako dibilkeda*; *ḍako dibilkeda*.

dibil-q p. v., (1) to become brimful: *loḥon* (or *dā*) *dibiljana*. (2) syn. of *tol-dibil-q*, to be shut so as to become brimful.

II. adv., with the afxs. *ange, ge, qge*, also *dibil-dibiltan, dibilleka*, so as to be or become brimful: *dibilleka loḥonare dā dīṇakana*.

dibri (Sk. *dīp*, a lamp) I. sbst., (1) a small lamp made of tin or brass in entrd. to *ṭaṭi*, a small earthen lamp: *ne huṛa dintṭete malarako pitalrao dibriko baijada*. (2) the nut of a bolt or screw: *ṭīṇorṇare pēc kasaḍakanci dibrīte ṭupikesedakana*, in the house with a corrugated iron roof, the bolts having been driven in are capped and prevented from moving by means of a nut. (3) the oil container of a lamp or lantern: *laṭinṛa dibrīre sunum perṭam*.

II. trs., (1) to make into such a small lamp: *ṭīṇakogeko dibrijada*.

(2) to screw nuts on to bolts: *ne pēcko dibrītape, kasaḍbageakana*, put nuts on these bolts, they have been simply driven in.

dibri-q p. v., (1) to be made into such small lamps: *cilekan ṭīṇa dibrīq-*

zana? (2) of a bolt, to be fitted with a nut: *pêcko kâ dibriakana*.

dibri-sunum subst., cheap kerosene oil, in contrd. to *lalîinsunum*, a better quality.

dibua var. of *dhibua*.

dibua-teôg var. of *dhibuapaila*.

dibua-tuŋi var. of *dhibuaŋuŋi*.

dîr Nag. **dîr**, **dîri** Has. (Sk. *dirh*, firm, immovable) I. abs. n., boldness, audacity, courage: *okoŋa dîri purâ mena?* Who is the boldest? Who is very courageous?

II. adj., bold, daring, audacious, courageous: *janaôko eranajâia enreoe dîrilekagea*, they scold her continually but she bears it courageously (she does not run away).

III. trs. caus., to encourage: *dîringipe* puragee borojâda.

IV. intrs., (1) prsl., to dare undertake smth., to dare unto the end: *hiŋu kaina dîrikedâ*; *ne sim ketodgeae, gojogee dîriŋa*, this cock never runs away, it fights unto death. (2) imprsl., to feel courageous: *kâ dîriŋaia*, he is afraid.

dîd-en, etc., rflx. v., to take heart: *dîringnme* puragem patajarantana, take a little heart, thou art too much inclined to fly.

dîd-q etc., p. v., imprsl., to be possible to be courageous: *kula hurkaôlere kâjâ dîrioa*, it seems impossible not to fly when the tiger roars.

dî-n-îd, etc., vrb. n., the extent of boldness or courage: *dinîriŋ dîrikedâ gopoŋdipli soben gatiko nirbagekîreoe monêkedgea*, he had so much courage that he stood his

ground even when all his companions had fled and deserted him.

V. adv., with the affs. *ange, ge, te*, boldly, courageously: *kulabuŋiko hijlêna, dîrige menaia*, tigers and bears came, he boldly remains; *kaina boroakoa mente dîritee kajitana*, he boldly says that he is not afraid of them.

dîdkeate, etc., adv., contrary of *boro-keate*, determined not to fear.

dîdî (Sad. *dîdî*, *dîri*; H. *dānā*, to stand) trs. caus., used in speaking to little children: *dîdîlamainq*, I will put thee on thy legs.

dîdî-n rflx. v., (1) of men, to stand on tiptoe. (2) of animals, to stand on the hindlegs, to rear: *sadoun dîdiakana*. (3) used by small children, syn. of *tiŋgun*, to stand. In this meaning *dîdî!* is often used instead of *dîdinme*.

dîdî-aun rflx. v., to approach on the hind-legs or on tiptoe.

dîdî-caco var. of *cacodîdî*.

dîdî-dîdî, **dîdî-dîdîte** syn. of *biŋbiŋ*, adv., repeatedly on tiptoe: *dîdî-dîdîtee lelŋaia*, he sees me by standing repeatedly on tiptoe; *dîdîdîdîŋ sentana*.

dîdî-idin rflx. v., to go on or go away walking on tiptoe or on the hind-legs.

dî-dimbu Has. syn. of *hatudimbu*, *bâŋsidimbu*, *mandargula*, *gusidimbu* Nag. subst., the one cultivated form of *Cucumis trigonus*, Roxb.; Cucurbitaceae. This form has a hairy stem, palmately lobed leaves, and a trigonous fruit the size of a fowl's egg, with sparse weak spines. The

diga

fruit is eaten only when ripe. The unripe fruit acts as a purge. It is an annual, but it is said that when the plant happens to survive, after three-four years its fruits become poisonous, even fatally so if eaten in great quantity.

diga I. subst., the fact of being absent or late : *iniā diga hisablepe, ciminare digakeda?* Count the days on which he was absent; *bar pītra digate herora goṭahaturen-koātele taēomjana*, because we began two weeks late, we are behind all the other people of our village with our sowing.

II. adj., who is in the habit of coming late or of not coming at all : *nī janaōre nekan diga honge*.

III. trs., (1) to postpone or put off a date already fixed : *bala moḍ pītko digakeda*. (2) causatively, to force people to postpone a date already fixed : *honder candu honara bala hobajantea, hasnge digakedlea*, the betrothal should have taken place the other month, sickness forced us to put it off.

IV. intrs., to come late : *ne sirma da digakeda, enamente heru kā caba-tajana*.

diga-n rflx. v., to be absent or late : *hajiri kamire cimin mām diganjana?*

di-p-iga repr. v., to put off or postpone each other for smth. the date of which had been agreed upon : *abon sumdiare janaōben dipigatana, barankina tekān banoa*, you two are always putting off each other for the betrothal, you are both unreliable; *dipigate bala kā hobaqtana*.

digi-digi

diga-ḡ p. v., of a date, to be put off : *bar pītra nendalena, mendo hasurate digajana*, the date chosen was, after two weeks, but on account of sickness it has been put off.

di-n-iga vrb. n., the extent to which a date is postponed : *dinigaḡo digakeda, isinakan ili bagraḡgiriḡjana*, they have postponed it for so long a time, that the rice-beer which was already prepared got quite spoiled.

digḡigaōn, digḡigaōn rflx. v., (1) to behave arrogantly, with angry contempt, in a quarrel or under an accusation : *cimin dine digḡigaōna?* *musinareos lasurogea*, however arrogantly he quarrels with people, the day of his constraint will come; *alom digḡigaōna, lieurenme*, do not resist the panchayat arrogantly, be submissive; *mundile bicarlija, purage digḡigaōnjanci sobenkole borokeda*, we brought to judgment the chief of the village, he showed himself so arrogant that we were all afraid; *kasur lelōtan-reom digḡigaōntana, enka kā lagatina*, thou behavest arrogantly even when thy guilt is evident, that is not right. (2) used adjectively : *digḡigaōn hoḡoko aīḡaēte okoe menlekako rikana*, arrogant people behave as if they considered self above anybody else.

digiḡa geḡagi ikiḡa geḡagi geḡagi ukūḡum ukūḡum (twice) imitative description of the rhythm and sound of the *nagera* drum during a *garua* dance.

digi-digi (Sad.) I. abs. n., arrogance : *ne hoḡoḡa digidigi kā hokaḡ-*

ḍigi-migi

tana.

ḍigiḍigi-n rflx. v., var. of *ḍig-ḍigigañ*, also used adjectively.

II. adv., with the afx. *tan*, 'arrogantly : *ḍigiḍigitane rikantana*.

ḍigi-migi in songs, adj. to be proud :

Jojobatu *ḍigimigi*, Jojobatu
ḍigrijan,

Salihatu *lāēakoēa*, Salihatu
lilāmejan.

The village of Jojobatu is proud, it has obtained a decree in court. The village of Salihatu is disheartened, it has been sold by auction.

ḍigri (Engl. *decree*) I. sbst., a decree of the court of law : *ḍigrile namkeda*, we got a decree in our favour.

II. trs., (1) to be awarded smth. by a decree in court : *en ote aiagen ḍigriakada*. (2) to defeat smb. in court, to obtain a decree against smb. : *ḍigrikjale*.

III. intrs., (1) prsl., to obtain a decree in one's favour : *ḍigrikedole* ; Jojobatu *ḍigrijan* (Song). (2) to give a decree in smb.'s favour : *bakim ḍigriadlea*. (3) imprsl., of a decree, to be given : *sardārlaraiko barhisigel sirmalekataēte nēge ḍigri-tana menteko kajiaujada nā jaked*, since about 50 years even up till now those of the *sardārlarai* go on saying that the decree (restoring the kingdom of the Mundas) is on the point of being issued. (4) fig., to have the victory, the upper hand, to remain master of the field : *ne hature alea kera ḍigriakada*, no buffaloes of this village dare any

ḍigri

more to fight with ours ; *aiñā sim apisae ḍigrila*, my cock had the victory thrice ; *ne hatu daṅgrako durana repere musinao kako ḍigriia*, when there is a struggle for the turn of singing at the dance, the young men of this village never get the upper hand (never sing the loudest) ; *podainuare api hadailteko ḍigrikeda*, at hockey they won by three goals ; *ne kālasre oko hon ḍigriakada ?* Who is the best pupil in the class ? *buriakia cperanakena, okoni ḍigrikeda ?* Two women have been quarrelling, which one had the best of it ?

ḍi-p igri repr. v., to get the award on both sides in succession : *phañ-dari orḍ apilre mipisakia ḍipigri-kena*, *ṭunduro Cendaguturen māṛki ḍigriinterkeda*.

ḍigri-ḡ p. v., (1) prsl., to be awarded to smb. : *ne loḥona alesare ḍigri-akana ; ḍigriakan otem diakalakada ei ?* Hast thou taken possession of the land that has been awarded to thee by a decree of the court ? (2) to be defeated in court : *barsale ḍigrijanci laraile hokautarjana*. (3) imprsl., of an award, to be given : *ne mukulimare okoēa ḍigri-plekam ṭorjada ?* Whose dost thou think will be the award in this lawsuit ?

ḍi-n-igri vrb. n., (1) the extent to which one gets the awards in court : *ḍinigrii ḍigrikeda enetēate ṭundu jaked misao kao haratinajana*, he was so successful in his suit that from the first instance to the last appeal the court always decided in

his favour. (2) the decree issued in court : *misa ḍinigrīdo apīlre radija-nataleḍa*, the first judgment in our favour was reversed in the appeal.

ḍigri-kagaj, **ḍigri-nakal** syn. of *paṣṣalakagaj*, sbst., a copy of a decree given in court.

ḍika var. of *ḍhika* in both meanings.

ḍikār Has. var. of *ḍhakār*.

ḍiken var. of *ḍhiken*.

ḍil var. of *ḍhīl*.

ḍila var. of *ḍhila*.

ḍilaṇ syn. of *ḍhīl*.

ḍilaḍ var. of *ḍhilaḍ*.

ḍilasili var. of *ḍhi'asili*.

ḍil-ḍil var. of *ḍhildhul*.

ḍili, **ḍiliṇgi** I. sbst., a large rice basket, 3' broad and 4' high, containing about 30 maunds of rice and made like the *caṭka* (Pl. XXIII, 3), which contains about 50 : *ḍiliṇgire baba dulakana*.

II. trs., to make bamboos into such a basket : *ne maḍko tara ḍiliṇgiṇpe*, *tara kacape*.

ḍili-g, etc., p. v., of bamboos, to be made into such a basket : *ne maḍko ḍiliṇka*.

N. B. The form *ḍili* occurs as adj. in songs, with *baba*, the paddy stored in such a basket :

Rututaindo, rututaina, Sinajalire rututaindo ?

Banamtaindo, banamtaina, Baragalire banamtaindo ?

Enḍore, babu, ḍili baba cētānerē, ḍili baba cētānerē,

Enḍore, baca, sala baba lātārerē, sala baba lātārerē.

Where is my flute, my flute ?

Is it in Singbhum, my flute ?
Where is my violin, my violin ?
Is it in Bengal, my violin ?
There, boy, it is on the top of the paddy in the basket, it is on the top of the paddy in the basket, There, young one, it is under the paddy of the basket, under the paddy of the basket.

ḍiliṇgi var. of *ḍili*.

ḍilka, **ḍilki** var. of *ḍhilka*, *ḍhilki*.

ḍilua var. of *ḍhilua*.

ḍilua-ḍilua var. of *ḍhilua-ḍhilua*.

ḍiluaḍ p. v., of rice grains, not to shed easily from the ears in the threshing : *kā ulakan baba dāūritanre ḍiluaḍgea*, *enado kā laṇḍtaboa*, *ulkanado gasagasatan uruṇua*, paddy when threshed at once after the reaping does not shed its grains easily, but when it is threshed after having been kept for a few days, the grains fall out plentifully.

ḍimba syn. of *ḍumaṇ*.

ḍimbu Nag. syn. of *ḍhemkor* Has.

ḍimbu (Sad. ; Or. *ḍimbo*) sbst., a plant of which the Mundas distinguish 4 forms : (1) *iati ḍimbu*, which grows on high cultivated ground, especially in cotton-fields and has a fruit not much more than 1" long. (2) *biṭṭimbu*, of which the fruit has the same size and is poisonous. (3) *birḍimbu*, of which the fruit is smaller. (4) *ḍiḍimbu*, a cultivated form which has a fruit the size of an egg. All these are forms of *Cucumis trigonus*, Roxb. ; Cucurbitaceae,—an annual or perennial herbaceous climber or creeper,

with scabrid leaves, usually deeply 5-lobed, bearing a berry faintly or decidedly 3-sided, usually 10-striped, ellipsoid.

ḍimbu-baha (Sad. *ḍimbu*) sbst., *Ocimum gratissimum*, Linn.; Labiatae,—a very aromatic, shrubby herb of waste places near villages, with small flowers in many-flowered spicate whorls.

ḍimbujaṇḍekan, ḍimbulekan Has. adj., with *uri*, a small and fat bullock or cow, in cntrd. to *taḍar-jaṇḍekan uri*, a lanky bullock or cow.

ḍimcu (Sad. *durcu*; Or. *dhuncu*, a hill crest) adj., with *burnu*, a low hill.

ḍimcuṇḍ, ḍimcuṇḍ vars. of *ḍemcuṇḍ*.

ḍimḍikur, ḍinḍikur Has. Nag. I. adj., with *jō*, roundish fruit hanging plentifully on a tree: en *ḍinḍikur jōko godepe*. Also used as adj. noun.

II. intrs., in the df. prst., of roundish fruit, to grow and hang plentifully on a tree. The sbj. *jō* is often understood: ne darure janaḍsirmare nekage *ḍimḍikurtana*. *ḍimḍikur-q* p. v., same meaning: ne darure niula *ḍinḍikurakana*.

III. adv., with or without the afxs. *ange, ge, ḡge, tan, tange*, modifying *jōḡ, rikaḡ, lelḡ*.

ḍimḍikur-inuṇḍ, ḍinḍikur-inuṇḍ Nag., I. sbst., a game of children, so called because it is accompanied with the singing of the words: *bātana, jōtana ḍimḍikur*, the tree hangs full of flowers, full of round fruits. In Has. the name and song

are different. There they sing: *kāḷako topāḷako tīntila*, words which are no more understood. The children squat in Indian file with the buttocks on the heels, and the hands on the shoulders of the one in front. As soon as they start singing, they advance in this sitting posture, balancing the body to right and left at each step, in time with the music. The little ditty is repeated several times until, at a sign of the leader, all jump up, turn round and make the same performance in the contrary direction.

ḍimḍini, ḍimni I. sbst., a rice-storing basket containing from 4 maunds, 320 lbs., to 10 maunds, 800 lbs. It resembles a *kanci* (Pl. XVI, 4), except that it has more the flattened globular shape of a rice-bale. The Oras who make them, call them *kaca*, while they give the name of *ḍimni* to the *caṭka*, and the name of *caṭka* to the *jaṭi* or sliced bamboo mat: baba *ḍimḍinire* dulakana.

II. trs., to make into such a basket: ne maḍko *ḍimḍiniṭpe*.

ḍimḍini-q, etc., p. v., to be made into such a basket: *purṇ aloṇ maraṇea, ne maḍko bariḍimḍiniḡka*.

ḍincuṇḍ var. of *ḍemcuṇḍ*.

ḍinḍa (Sad. Or.) I. sbst., youth before marriage: *ḍinḍare neka kae taṭkena*, he was not like that before his marriage; *ḍinḍa bārīṭ susun-kena, aṇḍijanatedo kae susuna-kada*, she took part in the dances only before her marriage, afterwards

she never did.

II. adj., (1) unmarried : *ḍinḍa kupa* a bachelor ; *ḍinḍa kuṛi* ; a spinster. Also used as adj. noun in this meaning. (2) with the name of a tree, a male tree, a tree which never bears fruit. *Sanḍi daru* is more frequently used to express this meaning. (3) with *bā*, a male flower. (4) prdly. only, childless though married : *ne kuṛi aṛandilenate mōṛē sirmāe hobaakana enreoo ḍinḍagea*. (5) as used by missionaries, virgin, a virgin. The Mundas never express the idea of virginity, except by means of the idiom : *jeta koṛaṃ meḍmūāṛa kae lelakada*, ltly., she has never looked a man in the face ; *jeta kuṛi meḍmūāṛa kae lelakada*, he never looked a woman in the face.

III. trs. caus., to put off smb.'s marriage : *lepeljantaēte bar sirmako ḍinḍakedḍikṛa*, they did not marry them until two years after the first steps were taken.

IV. intrs., (1) to remain unmarried : *purā sirmāe ḍinḍajada*. (2) to remain childless after marriage : *ne kuṛi aṛandilenate mōṛē sirmāe ḍinḍaḷa*.

ḍinḍa-n rflx. v., to refuse to marry : *cimin sirmam ḍinḍana* ?

ḍinḍa-ḡ p.v., (1) generally in the pf. past ts., to be still unmarried, to be still childless though married : *ḍinḍaakanāe* ; *purā sirmāe ḍinḍalena*. (2) to prove to be a male or barren tree : *pabita ḍinḍajana*. *Sanḍiḡ* is also used sometimes in this meaning.

ḍi-n-inḍa vrb. n., the length of time one remains unmarried : *ḍinḍaḍae ḍinḍakeda mōḍore ennae aṛandinjana*, he remained unmarried until he was over 25 years old.

ḍinḍaakanre, *ḍinḍaakante* adv., before marriage.

ḍinḍa-cutūka sbst., the whites, a complaint to which even unmarried women are subject, in cntrd. to *duriacutūka*, a complaint consequent on child-birth.

ḍinḍa-ḍaṛagua (Sad.) adj. and adj. noun, (1) used of old maids, of spinsters having passed the common age for marriage. (2) used of a childless married woman or married couple, but not of a childless man : *bar hoṛo koṛakurikṛa ḍinḍaḍanguakṛa taikena*, there was a man and a woman, a childless couple.

ḍinḍa hecen Has. *ḍinḍa hocen* Nag. the male plant of *Momordica dioica*, Roxb.; Cucurbitaceae. See *hecen*.

ḍinḍa kita the male plant of *Phoenix acaulis*, Ham.; Palmae. Whereas the leaves of the female plant are pinnatisect, those of the male plant are plicately multifid, and are not plaited into mats like those of the female plant. The core of the male plant is eaten, it is called *kitadā*.

ḍinḍa kunduri sbst., the male plant of *birkunduri*, *Zehneria umbellata*, Thw.; Cucurbitaceae.

ḍinḍa-munḍi (Sad.) sbst., the time intervening between puberty and actual marriage : *ḍinḍamunḍire*

ḍinḍa pabita

ḍinḍa

mede jalajana.

ḍinḍa pabita the male papaw tree, *Carica Papaya*, Linn.; Passifloreae.

ḍinḍa puṭkal in cntrd. to *jōpuṭkal*, a barren form of *Ficus infectoria*, Roxb., Urticaceae.

ḍinḍa rasuṛi a single garlic plant or tuber, without suckers.

ḍinḍha (H. *dondhā*, a lump; Sad. *ḍinḍhā*, anything coagulated) I. sbst., occurs in the cpd. *mered-ḍinḍha*, the lump of iron obtained in the smelting furnace.

II. adj., (1) with *mered*, same meaning as the cpd. above. (2) with *maēom*, a lump of coagulated blood: *ḍinḍha maēome kaṛuṇatada*, he has vomitted a lump of blood.

ḍinḍi var. of *ḍhīnḍi*.

ḍinḍi sbst., a Mole-Cricket, *Gryllotalpa vulgaris*: *ḍinḍi lebḍ otekore uṭulidiā*, the mole-cricket goes along in soft ground, throwing up the earth; *ḍinḍiko uṇḍare eskarko namoa*, imtanā kūḷko rāea rcaḷeka, they appear only at the beginning of the rainy season, at which time they sing like cicadas.

ḍinḍi (Sad. *denṛhī*) I. sbst., the fruit or seed capsule of the cotton plant: *miad ḍinḍi aulem*.

II. intrs., of the cotton plant, to fruit: *kaḍsom ḍinḍitana ci aṛige?* *ḍinḍi-ḡ* p.v., same meaning; *aṛige ḍinḍioa*, bā bāri morsoakana, the fruit does not yet form, the flowers are only open.

ḍi-n-inḍi vrb. n., the extent of fruiting of the cotton plant: *ḍinḍi ḍinḍijana*, daru raṭi liṛujana, it bears so much fruit that

even the branches are bent.

ḍinḍa (Cfr. H. *ḍinḍi*, a boat) I. sbst., a sheet of standing water, water prevented from flowing off because it is in a depression or held up by an embankment, hence a puddle, a sheet of water in a pool, a bund, a rice-field, in cntrd. to *ḍekom*, a depression or also the lower part of a rice-field which has been made with a slight gradient: *en ḍinḍreḡ ḍa aloma*, hasu ṭogoa kāredo, do not drink water from that standing sheet, or else thou wilt get sick.

II. adj., with *ḍa*, standing water: *cetansare ḍinḍ ḍa menare*, apāraarāguime, tisinabu lōsoḍtea, if there is water standing on a higher field, let it down on this, so that we may convert this into mud to-day.

III. trs., (1) to cover with a sheet of standing water: *ḍa soben loēonḷkoe ḍinḍkeda*, the rain has covered all the rice-fields with a sheet of water: *cetan loēonara ḍinḍa apāraarāgute laṭar loēone ḍinḍkeda*. It occurs also in the cpd. *tolḍinḍ*, to cause the formation of a sheet of standing water by damming it or shutting the outlet: *ḍa tolḍinḍeme*, prevent the water from flowing off. (2) figuratively: (a) to fill a vessel with water to the brim: *caṭu ḍinḍeme*. (b) sometimes used of paddy or rice in the markets, when it is brought in unusual quantities: *caṇliḷko ḍinḍkeda pīṭre*, they flooded the market with paddy.

ḍinḍ-ḡ p.v., (1) to get covered with a sheet of standing water: *kūbe gamakeda*, soben loēonḷko *ḍinḍakana*.

ḍiṇcuṇ

ḍiṇḍol

It occurs also in the cpd. *tolḍiṇḍo*. (2) with *dṇ* as subj., expressed or understood, to gather in a sheet: *bandare dṇ inḍikakoreo ḍiṇḍakana mente kajioa*, even if the water in the bund be only ankle-deep, it is said to have gathered in a sheet; *soben loṇṇare dṇ tolatuli ḍiṇḍakana*, all the rice fields are brimful; *sar-mi talasare moḍ incileka ḍiṇḍiana*, in the middle of the terraced roof there is a sheet of water about one inch deep. (3) figuratively: (a) of pots, to be filled with water to the brim: *soben caṭu ḍiṇḍakanatale*. (b) of paddy or rice to flood the market: *piṭre baba ḍiṇḍiṇḍakana*.

ḍi-n-iṇ vrb. n., (1) the number of sheets of water formed: *ḍiniṇḍ ḍiṇḍjana*, *miaḍ jakḍ ne sokorare loṇṇa* *begar dṇte banoa*, in this valley there is not one terraced field on which the water is not standing. (2) the sheet of water formed: *misa ḍiniṇḍole aparacabala*, we have let flow off from our fields the sheets of water which had gathered on them.

ḍiṇcuṇ Has. var. of *ḍemcuṇḍ*.

ḍiṇḍ-dabar intensive of *ḍiṇḍ*, I. adj., with *dṇ*, a full sheet of water i. e., a sheet of water covering the whole field: *naminara ḍiṇḍdabar dṇte cikate loṇṇa kū losodḍariora?* With such a full sheet of water covering the whole field how is it impossible to convert it into mud? Also used as adj. noun: *loṇṇare ḍiṇḍdabar lolkeḍci lōsodḍ-mentele senḍtana*.

II. trs., to cover a field or the

fields with a full sheet of water: *losodeabu mente loṇṇako ḍiṇḍdabarḍada*, or, *lōsodḍteabu mente dṇko ḍiṇḍdabarḍada*, they have covered the whole field with a sheet of water saying: we will work it into mud; *tisinaṇ gama soben loṇṇakoe ḍiṇḍdabarkeda*, to-day's ruin has covered the whole surface of all the terraced fields with a sheet of water. Note the cpd. *tolḍiṇḍdabar*, intensive of *tolḍiṇḍ*.

ḍiṇḍdabar-o p. v., (1) to get covered with a full sheet of water: *niminara gamate loṇṇa kū ḍiṇḍdabarora*. (2) of water, to become such as to cover a field all over: *ne loṇṇa parakipaturutan haakana, dṇ cilekate ḍiṇḍdabarora?*

III. adv., with the afxs. *ge*, *ḍge*, *ḍleka*: *ḍiṇḍdabarḍge dṇ mena*; *loṇṇako ḍiṇḍdabarḍgee* (or *ḍiṇḍdabarḍlekae*) *gamakeda*.

ḍiṇḍol (H. *hindhā*, a swing) I. adj., pendulous, hanging so as to swing freely: *ḍiṇḍol jō godeme*. This word denotes a slower swinging than *ḍilura*, *ḍilua*. Also used as adj. noun: *tara gharire ḍiṇḍolko hakaakada*, on some clocks they hang a pendulum; *ḍiṇḍolko aṇḍgutape, baṇar hodakange*, let down those pendulous things, the rope is going to snap.

II. trs., to swing slowly: *hoṇo cuṇi koraṇ kanṇarajōe ḍiṇḍoljada*. *ḍiṇḍol-en* rflx. v., to play with a swing: *honko ḍiṇḍolentana*.

ḍiṇḍol-o p. v., to be swung about slowly: *hoṇote uli ḍiṇḍolḍtana*.

III. adv., with the afxs. *ge* or *tan*,

ḍiṇaki

ḍipu

modifying *ekla:ḍiṇḍol* *ekla* *hoka-akana*; *mutuljanḡire* *bakaakan* *sakampotom ḍiṇḍoltan* *eklatana*.

ḍiṇaki var. of *ḍhiṇki*.

ḍiṇaki-kuda-daru Nag. syn. of *hamḡakuda* Has. sbst., *Eugenia jambolana*, var. *caryophyllifolia*, Lamk.; Myrtaceae,—a medium-sized jamun tree of which the fruit is scarcely larger than a pea.

ḍiṇakula var. of *ḍhiṇkula*.

ḍipa var. of *ḍhipa*.

ḍipu (from Engl. *dépôt*) I. sbst, a coolie recruiting *dépôt*, an emigrants' *dépôt*: *ḍiputeko* *idikia* *akiriṇmente*, they have taken him to the *dépôt* in order to sell him to Assam.

II. intrs., to establish a coolie *dépôt*: *Rancire* *cimintako ḍipua-kada?* In how many places at Ranchi have they established coolie *dépôts*?

ḍipu-ṇ p.v., imprsl., of a coolie *dépôt*, to be established.

ḍi-n-ipu vrb. n., the number of *dépôts* established: *ḍinipuko ḍipua-kada*, *miḡḡ saharre upuntḡ*, *môṛêṭḡ menḡ*, they have established so many coolie *dépôts*, that there are four or five in a single town.

*In order to suppress or at least to diminish the horrid abuses, which at the very beginning, crept into and prevailed in the recruitment of labour for the Assam tea plantations, the Bengal Government enacted a law forbidding emigration agents to present and planters to accept any coolies (whether men or women) for work in the

tea plantations, who had not been first placed before the magistrate of the district in which they were recruited. The magistrate had to ask them whether they knew where they were being taken to and whether they were going of their own free will to Assam and whether they were ready to bind themselves to work there for 5 years at Rs. 5 per month. One might expect that a law so clear and precise should have sufficed to preclude any forcible abduction of coolies. And yet the simplicity or stupidity of the Mundas, coupled with the heartless cunning of the labour agency servants, assisted by Mundari and Oraon abettors and favoured by the lower ranks of the police, succeeded in making the law well nigh nugatory. The very means used by Government to safeguard the liberty of the emigrants, were by these scoundrels used to ensnare the aborigines all the more easily. Magistrates could not be expected to interrupt their ordinary work to examine emigrants whenever single individuals or small groups would be presented to them. Hence *dépôts*, i. e., large sheds were established on the outskirts of stations having a resident magistrate and a law court. In these *dépôts* intending emigrants were lodged and fed at the expense of the labour agencies until a sufficiently large number were got together to be presented at a fixed time to the magistrate. In the intention of the

dipu

Government they served also the additional purpose of offering to parents, husbands or wives an opportunity of seeing and regaining members of their families, whom they suspected to have been enticed away from home by force or deceit. Anybody desiring to visit these dépôts was given a pass by the magistrate and, with that, was entitled to search the dépôt. Since the inmates were kept at the expense of the agencies, they were under the care and charge of agency servants, the *dipu babu*, generally a more or less educated English speaking Hindu, and the *dipu chaprassies*, invariably recruited from that low class of Hindus and Mahomedans who are ready to do anything and everything for money. The *dipu babu* and the *dipu chaprassies* transformed the dépôts into veritable mazes, in which the individuals looked for disappeared as effectively as a pin disappears in a haystack. And so, the *dipus* became dens, in which the most reluctant men and women were effectively drilled into repeating before the magistrate anything the *dipu babu* wished them to say. In these malpractices the public dépôts were effectively assisted by the so-called *chorta dipus*, secret dépôts, spread over the whole country. The *chorta dipus* were generally the private houses of accomplices of the man-sellers, the *horo-akirizko* as all recruiting agents are called by the Mundas.

dipa

In them the most recalcitrant cases were belaboured into compliance by words and deeds.

By 1837 I had gained a full insight into every kind and form of abuses connected with the prevailing system and collected facts enough in support of all the statements I advanced. Then I laid the matter before Sir John Woodburn, then Governor of Bengal. He took immediate and energetic action and did not rest until the Government of India put a stop to the worst abuses by a new and special legislation.

What I have myself seen and credibly heard may be summed up as follows. Heartrending tragedies were enacted so to say constantly within the ordinary as well as the *chorta dipus*. It is therefore not surprising that the word *dipu* soon acquired in the Mundas' mind a connotation as evil and ominous as that of the words *erākatī*, *daroga*, *diguar* and *diku*.

People here in Europe will find it difficult, perhaps impossible, to understand how such things can happen under a European Government in spite of precautions inspired by the best intentions. To explain this possibility at least partially I here subjoin the following fact with the reasons accounting for it. In a famine which swept over the country shortly before I sent in my memorandum to the Governor of Bengal, Government offered famine loans to the Mundas. But in those

parts where cooly recruiting was most active, the people refused this help. On enquiring why, they told me that if they accepted this money from Government, they would be forced to go to Assam from where so few ever returned. When asked whether they would accept the loans if offered in my name, they agreed on condition that they be allowed to repay directly to me and not to any Government officer. Government agreed to this most readily, and so I was enabled to rescue the poor wretches from the last extremity. From this fact it appears that the recruiters, their helpers and abettors had succeeded in beguiling the aborigines into the conviction that the whole recruiting agency was nothing but a Government concern. The very measures Government took for their protection were turned into arguments to demonstrate this. Was it not a Government officer who took down their names in the lawcourt and then despatched them the very next day to Assam? Was it not another Government officer before whom, over there in Assam, they had to sign the 5 years contract (by their thumb mark), this dreadful *girmiti* (the mundarized English *agreement*), which somehow they were so often cheated into renewing? And if some more energetic young man, driven by his irresistible longing, to find back his recently married wife, and see the child he was expecting, broke the *girmiti* and

dared the two months journey on foot without money, was he not, almost invariably caught on the way by the Government police, dragged back to the accursed tea plantation and there punished by a Government officer for breach of contract? These arguments dinned into them continually, could not fail of their effect.

Add to this the fact, that the *diguars*, constables and other lower policemen who so often helped the recruiters, are real representatives of Government. And did not the *arākātis* themselves generally appear with high pugries and chaprasses which in the eyes of the Mundas identified them with Court peons and policemen! It is therefore not so astonishing that the Mundas should have stuck stubbornly to the belief that it was the British Government itself, which deported yearly between 36,000 and 40,000 people of all ages from Chota Nagpur to the Assam tea plantations. At the time when, on account of this conviction, a large number of Mundas refused to accept famine loans from Government, the district was under the administrative care of Mr. H. C. Streatfield, one of the most kind-hearted officers the Ranchi district ever had and who did everything in his power to alleviate the lot of the Aborigines. Notwithstanding this the diffidence remained until the new measures taken by Sir J. Woodburn, carried out energetically

ḍipu

ḍisimisi

by Mr. Streatfield, made the Mundas realize that now at last they were really free to emigrate or to remain at home. Then the number of emigrants dropped in one year from nearly 40,000 to between 4 and 5,000. This number increased again gradually when the Mundas saw that the change for the better was really stable. For a free emigration with the assured liberty of returning home with money earned, is an advantage, which they know how to appreciate.

It may appear strange that, in spite of this incipient confidence in the good intentions of Government and just during the period of office of Mr. Streatfield, a new revolt should have broken out, which had to be quelled by calling in the military. In reality however it is easily explained. Hardly at any other time had the destruction of the rights of the aborigines and their losses of fields by ill-advised court decisions and by the unrestricted activity of money lenders and coolie recruiters made such devastating progress as during the decennium preceding Mr. Streatfield's administration. Hence when the jubilee amnesty set free Birsa, the then still most popular champion of Munda liberty, it was an easy matter for him, to fan the sense of accumulated wrongs into the last open rebellion.

ḍipu-babu sbst., a native gentleman, generally a Bengali, who keeps the registers of a coolie dépôt and

who is in general charge.

ḍipu-caprasi sbst., one of that class of Mahomedans or low caste Hindus who might be called the police or warders of a coolie dépôt.

ḍipu-gomke sbst., a European or Eurasian labour recruiting agent.

ḍir Has. var. of *ḍhēr*.

ḍīṛ, ḍīṛi var. of *ḍīḍ*.

ḍīṛu adj., with *keṛa*, a young buffalo just full-grown, of small size but very strong : *ḍīṛu keṛale kiria-akaia*. Also used as adj. noun : *ḍīṛu harauime*.

ḍīṛu-u p. v., of a young buffalo, to grow small-sized but very strong : *ne keṛa purā kae harajanac ḍīṛujana*.

ḍisimisi, ḍisimisi, ḍismis, ḍismis (from Engl. *dismiss*) I. sbst., a judgment dismissing a case : *ḍīsīmīsi hobajana*.

II. adj., with *kaji*, a question not clearly settled : *ḍīsmīs kajile aīumla, oko hulā bala hobaoa kū mundaḍitana*, we have heard nothing positive, we do not know when the betrothal will take place.

III. trs., (1) to dismiss a case for want of sufficient evidence, or not to receive a case on the file of a particular court : *hakimdo dikuṛa nalise ḍīsīmīsikedā*, the judge has dismissed the plaint of the landlord ; *kumbūru tolidilena mendo sabuti kū namjanci hakim* ; *ḍismiskia*, a thief was taken into custody but the judge dismissed him for want of evidence. (2) fig., to wave a question, not to settle a question : *kajī ḍīsīmīsikedā* ; *kaji alom ḍīsīmīsa, paiaḍoka* ; *omeae ci kae omea kul-*

anta kae kajikedae *dismiskedlea*.

dismisi-n, etc., rflx. v., to disperse : iminangebu duhjárúa, dolabu *dismisena*, come let us break up this conversation.

dismisi-q, etc., p. v., (1) to get dismissed : kumbúru *dismisjana*. (2) of a question, not to be settled clearly : kaji *dismisjana*, idūrō kale sena, the order of going has not been given clearly, maybe we shall not go.

disua adj., with *tamāku* var. of *disua*.

disua-rōgo var. of *dhisuarōgo*.

dīt, *dītāl*, *dīti* vars. of *dhit*.

dīta I. abs. n., a bad habit. The context must specify the nature of that habit : nītāro eperā (or eperāra) *dīta* menā.

II. adj., who has a bad habit of ... : Kolaē eperā (or eperāre) *dīta* horo ; Kolaē eperāe (or eperāree) *dīta*.

dīta-n rflx. v., to take the bad habit of ... : sidāsādo bēsgee taikena, bar sirmataēte eperāe (or eperāree) *dītanjana*.

dīta-q p. v., to get the bad habit of ... : ukutae (or ukutaree) *dītajana*.

dītub var. of *dafoh*.

dītub I. adj., not too long nor too wide, well proportioned : marārā, sōnq, sārmi *dītubgea*. *Kelemutu* has the same meaning, but connotes strength.

II. trs., to make neither too broad nor too long : sarimako *dītubakada* ; marārā *dītubeme*, alom lālūrea.

dītub-en rflx. v., to put on a cloth so that it does not hang too low : *dhuti dītubenme*.

dītub-q p. v., to be made in good proportions : sarima kā *dītubjana*, purā cakara.

III. adv., with the afxs. *ange* or *ge*, (1) in good proportions : *dītubge* sarimiakana, oṛākana, dhutiakanae. (2) of close-fitting clothes, not swaying to and fro when walking : sutanakanre lārpārtan senoa, janagiakanre *dītubange* senoa, a cassock sways to and fro when one walks, not so pantaloons.

dīua, *duua* Nag. syn. of *gember* Has. trs., (1) of animals, to pick up and hold a prey sticking out from the jaws or hanging down from them, but not unto the ground : seta moḍ londha māse *dīuṛakada* ; ramsiar meromkoe *dīuṛdariakoa*. (2) of birds, to carry in their beaks the materials for building their nests ; to carry a prey sticking out or hanging from their beaks : maēnoko tukatanre tasaḍkoko *dīuṛakabea* ; kaṇa simpoṭae *duuṛana*. (3) of men, to hold smth. in the mouth so that it sticks out.

dīuṛ-en, etc., rflx. v., same meanings : seta moḍ londha māse *dīuṛenjana* ; tuḷu mocare miad sime *dīuṛakana*.

dīuṛ-q, etc., p. v., to be taken like that in the mouth, jaws or beak : munshia mocare kalam *dīuṛakaniz* lella, I saw a penholder stuck in the mouth of a clerk.

dīua, *duua* Nag. vars. of *duṛga* Has.

dɔ used by little children, I. sbst., syn. of *ata*, puffed rice, and *dali*, pulses.

doba

II. tra., to roast or puff rice : *dosabu*.

doba (Sad. *dobhā*; Or. *dobbo*, turbid; H. *dābar*, a round tank) I. subst., a pool. This is a general term. The special terms are: *dumba*, *dunḡu*, a deep pool or spot in a pool, only a few cubits broad and long; *hurbuburaḡ* a deep pit, broad inside and with a narrow mouth; *ikir*, a pool deep, long and broad; *toḡar*, a pool long and narrow, either deep or shallow. A long, broad and shallow pool is always called *doba*. There are three kinds of *doba*: *gaḡ doba*, a pool without connexion with any running water; *garaḡdoba*, a pool remaining in the bed of a river during the dry season, generally at a bend; *loḡorḡdoba*, a pool in the middle or on the side of rice fields: *apia doḡale arḡḡa*, *haikole barkalḡkeḡkoa*, we baled out three pools and caught two leaf-platefuls of fish.

II. intrs., to make a pool: *netḡarebu doḡaea*, *gara anjedḡtana*, the river is getting dry, let us dig a pool here in its bed. (2) to form a pool *ne loḡorḡ* (or *ne loḡorḡre*) *surur-tan ḡḡe doḡatana*, this rice field has a pool where the water falls down from the upper field.

doḡa-ḡ p. v., to become or be made into a pool: *netḡare doḡaḡka reḡan-mente*, let a pool be made here wherein we may bathe.

ḡo-n-oḡa vrb. n., (1) the extent to which a pool gets formed: *aleḡ loḡorḡ doḡoḡa doḡajana ḡoḡa jeḡe*

ḡoḡ

karaperḡe ḡogoa, such a pool has formed in our rice field that the whole summer we will be occupied in filling it with the levelling plank. (2) the pool formed: *mā jargira doḡoḡale karaperḡa*, *niulan doḡaḡ-tana orḡge*, we have filled up the pool formed (in our rice field) during the rains of last year, this year again a pool is forming.

ḡoḡ-ḡoḡ syn. of (1) *ḡiḡḡiḡ*, the heaviness of stomach preceding digestion. (2) *dunḡhu* (Sad.; Or. *dobbo boḡḡo*) a veil of clouds over-casting the sky. (3) in Nag. syn. of *ḡekom* Has. : *loḡorḡre ḡa ḡoḡ-ḡoḡakana*.

ḡoḡe (H. *dūbnā*) syn. of *oḡu*, but used also in the following idioms: (1) *ne hoḡo ilire doḡeakana*, this man is plunged in rice-beer, i.e., he is a drunkard. (2) *rīrīreko doḡeakana*, they are over head and ears in debt. (3) *ḡoḡa kili irepe doḡeakana*, your whole sept is plunged in excrements, i. e., is unclean and dishonoured (because you have not punished the two members who committed fornication together); *irele doḡeakana*, *ape poneḡko capiaminatalepe*, our sept is plunged in excrements, you, our panches, make us clean (by punishing the two culprits); *ne doḡeātḡ cilekatele urḡḡoa*, *ape ḡolapara poneḡko bicārepe*.

ḡoḡ I. subst., a nod, a quick inclination of the head: *ḡoḡḡeḡe munḡijana inḡ sukujana mente*, through his nodding it was understood that he was pleased with the

proposal. (2) sleepiness, nodding drowsiness: *dubduhte dobq namkja*, by sitting down a long time he became sleepy and began to nod; *nirbaralem ente ama dobq cutaä-oa*.

II. trs., to nod: *bõe dobqtana; dohoaitanae*, he nods to me.

III. intrs., (1) prsl., to nod in one's sleep, or sleepiness: *ne hofo laga-tee dobqtana ci landiate?* (2) imprsl., to feel inclined to nod through sleepiness: *dobqjainä, gititina*, I feel very sleepy, I shall go and lie down.

dobq-n, rflx. v., to remain up in spite of great sleepiness: *iminange dobqume, meddurum kam sätiradaritanre gititam*, stop thy nodding, if thou art so sleepy go and lie down.

do-p-obq repr. v., to nod to each other: *ne honkina cinakina dopobqtana? jagardo kakina aiumqtana*, why are those two children nodding in assent to each other? We do not hear them speak.

dobo-gq p. v., to nod in sleep: *pijipijigee medbarajada, negee dobqgoa*, he looks about with half-shut eyes, in a moment he will begin to sleep and nod.

do-n-obq vrb. n., the extent of nodding: *donobce dobojana, tombqtana kae mundikeda*, he nodded to such an extent in his sleep that he fell on his face before he was aware of it.

doboge adv., nodding: *dobogee durumtana*.

dobogoge adv., so as to get sleepy

and nod: *dobogogee dubakana*.

dobq-dobq I. subst., a quick succession of nods: *tetetagakoa dobq-dobq misalekam lelakadi ci?* Hast thou ever seen the quick nodding of a blood-sucker (lizard)? *bajantan-koä dobqdobq lelte puragele landakeda*, we laughed very much on seeing the continual nodding of the *bajan* singers or dancers.

II. adj., nodding continually: *dobq-dobq tetetaga lellire honko kadraöoa adko tetetaraia; dobqdobq honko*, children who nod in measure during a *bajan* song or dance. In this meaning it is also used as adj. noun: *niku okoren dobqdobqko?*

III. trs. and intrs., to nod continually: *hofo lellire tetetaga bõe dobq-doboa*, when it sees a man, the blood-sucker nods in quick succession; *tetetaga dobqlobqabutana*, a blood-sucker is nodding to us; *bajantanko (böko) dobqdobqjada*.

dobq-n rflx. v., same meaning: *tetetaga dobqdobqntana*.

dobqdobq-gq p. v., of the head, to be nodded continually: *tetetaga bõe dobqdobqogqtana*.

IV. adv., with the afx. *tan*, nodding continually: *tetetaga bö dobqdobqtane eklajada; dobqdobqtanko susuntana*, or, *bajanko dobqdobqtanko acuakana*, they sing or dance a *bajan*.

dobol (Cfr. *debel*, to swim, and H. *dūbonā*, to immerse) I. trs., (1) to put afloat, to cause to float on the surface of the water: *ne mungapodola bandarenä doholta*, I am going to make this decaying piece

dobq

dobol

proposal. (2) sleepiness, nodding drowsiness: *dubdukte dobq namkia*, by sitting down a long time he became sleepy and began to nod; *nirbaralem ente amā dobq cutaḏ-oa*.

II. trs., to nod: *bḡe dobqtana; doboaiqtanae*, he nods to me.

III. intrs., (1) prsl., to nod in one's sleep, or sleepiness: *ne hoṛo lagatee dobqtana ci landiate?* (2) imprsl., to feel inclined to nod through sleepiness: *dobqjainā*, *gititina*, I feel very sleepy, I shall go and lie down.

dobq-n, rflx. v., to remain up in spite of great sleepiness: *iminange dobqname*, *meddurum kam sūtinadaritanre gititam*, stop thy nodding, if thou art so sleepy go and lie down.

do-p-obq repr. v., to nod to each other: *ne honkina cinakina dopobqtana?* *jagardo kakina aiumqtana*, why are those two children nodding in assent to each other? We do not hear them speak.

dobo-gg p. v., to nod in sleep: *pijipijigee medbarajada*, *negee dobqgoa*, he looks about with half-shut eyes, in a moment he will begin to sleep and nod.

do-n-obq vrb. n., the extent of nodding: *donobce dobqjana*, *tombqtana kae mundikeda*, he nodded to such an extent in his sleep that he fell on his face before he was aware of it.

dobqge adv., nodding: *dobqgeedurumtana*.

dobogoge adv., so as to get sleepy

and nod: *dobogogee dubakana*.

dobq-dobq I. subst., a quick succession of nods: *teṭenagakoā dobq-dobq misalekam lelakada ci?* Hast thou ever seen the quick nodding of a blood-sucker (lizard)? *bajantankoā dobqdobq lelte puragele landakeda*, we laughed very much on seeing the continual nodding of the *bajan* singers or dancers.

II. adj., nodding continually: *dobq-dobq teṭenaga lellire honko kadraḏoa adko teṭebarāia; dobqdobq honko*, children who nod in measure during a *bajan* song or dance. In this meaning it is also used as adj. noun: *niku okoren dobqdobqko?*

III. trs. and intrs., to nod continually: *hoṛo lellire teṭenaga bḡe dobq-doboca*, when it sees a man, the blood-sucker nods in quick succession; *teṭenaga dobqdobqabutana*, a blood-sucker is nodding to us; *bajantanko (bḡko) dobqdobqjada*.

dobq-n rflx. v., same meaning: *teṭenaga dobqdobqntana*.

dobqdobog-gg p. v., of the head, to be nodded continually: *teṭenaga bḡ dobqdobogqtana*.

IV. adv., with the aff. *tan*, nodding continually: *teṭenaga bḡ dobqdobqtane eklajada; dobqdobqtanko susuntana*, or, *bajanko dobqdobqtanko acuakana*, they sing or dance a *bajan*.

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dobol**dodq-dodq**

of munga wood float on the surface of the bund. (2) to throw into boiling water some dried or powdered vegetable, in order to make a stew (such powders are so light that they float on the surface of the water until forcibly mixed with it): *puṭūkalgundaraia dobolakada*, I made a stew with some powdered *puṭūkal* buds; *eṭa utu nā kū teardariaa, jojopola dobolabupe*.

II. intrs., to float on the surface: *bārāsido tambarubakana, pui doboltana*, the hook is at the bottom, the float is on the surface.

Note the saying: *kaṭcadobol dakoe omaḍlea*, he has given us *basi dā* to drink, ltly., water on which a rat has been floating.

dobol-en rflx. v., to cause oneself to float.

dobol-q p. v., to float on the surface.

dobol, dobolo (From Engl. *double*)

I. adj., used with *din* in the tea plantations, double work, extra work.

II. adv., with or without the enclitic *ge*, very much, in excess: *dobolge bepārree naphakeda*, he has made large profits in his trade.

dobol-dobol syn. of *helobara*, I. trs., to cause to float about and bob and dance on the surface: *ganduriadko hoēo doboldoboljada*.

II. intrs., to float about and bob and dance on the surface of the water: *ganduriadko doboldoboltana*.

doboldobol-q p. v., to be caused to float and bob about.

III. adv., with or without the afxs. *ge, lan* or *te*, also *dobolleka*, float-

ing and bobbing on the surface: *doboldobolge atujana; ganduriadko doboldobolte helobaratana*.

dodbo var. of *dodōbo*.

dodo var. of *doro*.

dodq syn. of *duki, racada*, used by all in the Siripati, by little children only elsewhere, I. sb-t., urine.

II. adj., of liquids, bad, dirty like urine.

III. intrs., to urinate.

dodq-n rflx. v., to urinate on oneself, on one's cloth: *jejq alom dodona*.

dodōbo, dodbo, Nag. dorbo, dorōbo Has. (Cfr. *duduby*) intrs., (1) of liv. bgs., to peep out, to push out one's head and look from a hole, an opening, a window: *pampure pandubia menaia, doroboakadae*. (2) fig., in jest or displeasure, to look instead of working: *cenam dorobotana?*

dodōbo-n, etc., rflx. v., same meanings: *biako undureko dorōbōna; aminara alom dorōbōna, kamilem*.

dodōbo-aṇ, dodbo-aṇ Nag. **dorōbo-aṇ, dorbo-aṇ** Has. intrs., to sit up the whole night: *balako hijua mente moḍnidale dorōboṇatada, nā jaked barakoa; balako hijuakana enamente moḍnidale dorōboṇatada, nādo tereterēle togotana, durum uruṇatana*, because the betrothal guests have arrived we sat up the whole night, now the first warmth of the sun reaches us and we begin to feel sleepy.

dodōro Nag. **dorōro** Has. vars. of *dhadra* Nag. and *dodoro* Has.

dodq-dodq Has. (Or. *foē*, long)

v. r. of *debeddebed* Nag.

doě-doě, dōě dōě, hoě-hoě (Sad. *dhoē dhoē*; Or. *daē doēruā*, to be very long comparatively to breadth) I. abs. n., slimness, lankiness: ne *daagraa doědoě* lelte *hořoko gelturi sirmagee hobaakana mente kako patia, modhisiāte lāreko hisabia*, seeing how lanky he is, people do not believe that th's young man is only 16 years old, they think he is more than twenty.

II. adj., tall and thin, slim, lanky: nere *miad doědoě daagra menaia*. Also used as adj. noun: *nī okoren doědoě*?

III. intrs., in the prst. ts., to be lanky: *doědoětanae*.

doědoě-o, dōedōe-o p. v., to grow lanky: ne *hořo doědoěak na*.

IV. adv., with or without the afxs. *ange, ge, oge, tan, tange*, also *doěkendōěken*, so as to be or become lanky: *doědoěe haraakana*, he has grown lanky.

doka-daru sb.t., *Odina Wodier*, Roxb; *Anacardiaceae*,—a deciduous tree, leafless during nearly the whole dry season, with alternate, odd-pinnate leaves, the leaflets being opposite. It flowers when the tree is leafless, the flowers are small and in tufted terminal racemes. The Mundas distinguish a *pundi doka* with white wood and an *ara doka* with reddish wood.

doked I. sbst., (1) diminutive of *daŭkađ*, a very small depression or little pit in the ground: *konđa enado mid kisimra doked*; *gororčāko rerantea dokedem lelakala ci*? Have

you seen the little depressions where-in the sparrows take their dustbath? Depressions made by fowls, hare, etc., are rather called *daŭkađ*. (2) a small hole (in a rock or stone) with a bottom and in which the hand or at least several fingers can be introduced: *jantianarubre baria unđu mena, miad doked orq miad rparom: dokedre sanahko kilaea, rparomre kunťa soaboa*, in the upper stone of a handmill there are two holes, one with a bottom and one passing through, in the first the handle is hammered in, the axle passes through the second. (3) a small mortise-like hole with a bottom (in wood): ne *doked ropromuterlam*. (4) a trench: *doked urame*. (5) a narrow channel in a river, dug by the water which remains flowing in the dry season: *garare ikir mena*?—*Banoa, doked bārige*, are there deep places in the river?—No, only the ordinary channel. (6) syn. of *tokora*, a little rice-field: *mōrčaturuia doked menataina*, I possess five or six little rice-fields.

II. trs., (1) to make a small depression in the ground: *gororčāko alea racako dokedharakeda*. (2) to make a small hole with a bottom, in a stone: ne *jantire sanah kilatea dokedlam*. (3) to make a small hole with a bottom, in wood: *arķatale rorikalja doked bārii dokedlada kac rparomkeda*. (4) of water: to dig a channel: *bandapāři somege taikena nimirā bāři dokedkeda*.

doked-o p. v., (1) of the ground, to get a little pit: *alea raca dokedbara-*

akana. (2) of stone or wood: to get a small hole with a bottom: *huṭuḥ dokedakana enare biruṛi tuka-akada*. (3) to get channelled: *ne ḍahora purage dokedakana*, this river bed has many channels.

dokoḍor (1) of cattle, var. of *dhemkor*. (2) of paddy with short, thick grains, constructed like *dhemkor*.

dokol, **dokol-dokol**, **dokor**, **dokor-dokor** (Sad. *dokol dokol*) I. sbst., the wagging of the belly or of its contents: *dokolle ne gai enḍaḍjana*, this cow miscarried on account of the wagging of its belly; *miḍ cipi ili nūkeḍciṛi paṛkikena*, *dokol namkṛci miado kā sukukja*, after drinking a bowl of rice-beer he danced a sword dance, the wagging of his stomach made him unwell.

II. trs. caus., to waggle someone's stomach and so make him sick: *ne kuṛi susunte hatarakan hono dokolkja*, this woman in dancing made the child slung on her back sick owing to the shaking of its stomach.

III. intrs., of the stomach or its contents, to waggle: *nūkeḍlōgee nirjada*, *iniḍ lāṛe ḍa dokoltana*, he runs immediately after drinking, the water shakes about in his stomach. *dokol-en*, etc., rflx. v., to cause one's stomach to waggle: *alom dokolena*, *lūṛi oarigikṛate nireme*, before running wait until thy digestion has fairly begun.

dokol-ḡ, etc., p. v., (1) to waggle, said of the womb with child and of the stomach full of food or drink, and also of the child in the womb

and of the food or drink filling the stomach: *lāṛi dokolḡtana*; *hon dokolḡtana lāṛe*, *manḍi ḍ kolḡtana lāṛe*. (2) to have one's womb or stomach wagging: *nūjōrkedlōge nirbaṛalere hoṛoko dokoloa* (or *dōkola*). *ḍo-n-okol*, *ḍo-n-okor* vrb. n., the amount of wagging of the stomach; *ḍonoko'e dokoljanae usarautarkeda*, his stomach wagged so much that he had to vomit.

IV. adv., with the aff. *ge* or *ḡge*, also *dokolḍokoltan*, *dokolleka*, so as to waggle the stomach: *ḍa nūrika-keḍkoci*, *nriko dokorlekṛe kuḷaḍkeḍkoa*, having let them drink their fill of water, he drove the bullocks at a run.

dokor, **dokor-dokor** var. of *dokol*.

dol I. sbst., a mortgage in which the money is not to be refunded, in contrd. to *jarpeski*, in which the money must be refunded at a stated time, and *dōbandar*, in which the money may be refunded at any time: *ote bar rakamto bandarḡtana ḍolte kāre jarpeskite*, *nriko api rakamte bandarḡtana, ḍolte, jarpeskite, dōbandarte*. N. B. A lease is described by *roka dol*, or *māl perḡ*.

II. adv., with *ote* or *nri*, mortgaged so that the money must not be refunded: *neado dol ote ci jarpeski ote?*

III. trs., (1) to mortgage as described: *cilekam bandarkeda oteko?*—*Tarainḍ dolkedā*, *miad oteina jarpeskikeda*. (2) to fill up the price of a mortgage by paying still so much every year after an initial lump sum

dol

has been paid : ne otere s'rimasirma mōrê takale *doljada*. (3) to hold back, to appropriate, to seize smb.'s wages : apea takaina *dolea* ; pačsaina *do'pea*.

dol-q p. v., to be mortgaged as described : taēomte kā haldariona, no ote *doloka*. (2) of wages, to be forfeited ; of a man, to forfeit his wages : kape ruarredo apea pačsa *do'oa* (or pačsape *doloa*). (3) of a pledge, to be forfeited : dikuko miđ *čaka* paincako namtanre barapi čaka cij sūutareko bagea ad nimirin dinre čaka kaina halkere ne cij *dolokako* menea, nekan dastur Mundahonkore banoa.

dol var. of *dhōl*.

dola subst., the kernel of *koindi*, *kuindi*, the fruit of *madukamularu*.

dola-kare syn. of *koindikare*, *kuindikare*, subst., oil-cake of the kernels of the fruit of *madukamularu*. It is narcotic in small quantities and poisonous in larger quantities. They throw it in water to poison fish.

dolaō (II. *dolāna* ; Cfr. Sad. *dhelua*, and Or. *dhiluā*, a swinging contrivance) 1^o I. adj., with *ganča*, a bell rung with the hand or by means of a rope.

II. trs., to swing smth. : cāđaro *dolaōjada*, he sways a yak tail ; gančae *dolaōjada*, he rings the bell. *dolaō-q*, etc., p. v., to be swung : ganča *dolaōka*, beča huinana, let the well be rung, it is time.

do-n-olaō, etc., vrb. n., the extent to which smth. is swung : *donolaōe* *dolaōkeda*, tala gančaleka racagaitae

dol dol

daṛaṇḍaṛaṇkeda, he rang the bell with a rope for about half an hour.

2^o fig., (Sad. *ḍhu'na*) I. abs. n., shakiness, weakness and powerlessness to transact business owing to poverty and starvation : ne čola horoko kenteđ *dolaōreko* čojana.

II. trs. caus., to cause the weakness of starvation : ne riaga purā horokoe *dolaōkedko*.

III. intrs., to be in that state of weakness : reageteko *dolaōtana*.

dolaō-q, etc., p. v., to get in that state of weakness : ne riagare purā horoko reageteko *dolaōjana*.

dola-sunum syn. of *koindisunum*, *kuindisunum*, subst., oil extracted from the kernel of the fruit of *madukamularu*. It is used for cooking purposes and being thick and of a whitish colour, it is much used in Bengal to adulterate ghee.

dol-dol Has. syn. of *herhera* Nag. inten-ive of *ponde*, I. abs. n., muddiness of water : *doldol* lēte nūnū kainājana, seeing how muddy the water was, I refused to drink.

II. adj., with *da* muddy water : *doldol* *dam* nūia ei ? Also used as adj. noun : kaēohkaēobakanre jā *doldolge* nūua, when one has got thirsty by walking in the hot weather, one will drink any muddy water.

III. trs., to cause water to become muddy : *doba* (or *dobara da*) honko *doldolkeda*.

IV. intrs., in the prst. ts., of water, to be muddy : *dobara da do* *doltana*, alope nūia.

dolka

dol-dol-q p. v., of water (1) to become muddy : *uñula soben garako dol-doloo*, at the beginning of the rainy season all rivers become muddy. (2) to be caused to become muddy : *honko debelinuato da dol-doljana*.

V. adv., with or without the affs. *ange, ge, gye, lan, tange*, also *dolken-dolken*, modifying *ponde, pondog lel, lelq, rika, rikaq*, and in Nag. *boḍa, boḍaq*.

dolka, ḍolka (? H. *dondhā*, a large belly ; Cfr. *di'dil*) adj., with *hon, korā*, or *lāñ*, a long-bellied (*botolo lāñ*) boy from 6-7 to 15-16 years old. The corresponding term for girls is *ḍali*. Also used as nickname : *he dol'ka, kotemtauca ? he dolka lāñ !*

dolka-q, ḍolka-q, p. v., (1) to become long-bellied : *dolkaakanae*. (2) of the belly, to become long : *iniñ lāñ dolkaakana*.

dolka-lāñq, ḍolka-lāñq syn. of *dolkaq* in the first meaning.

domba I. adj., (1) short and thick. In this meaning it is used like *ḍimbua*, to qualify certain fruits (*uli, pabita, tamras, sirupa, numbu, beragara*), but it is not applied to trees usually bearing such fruits. Also used as adj. noun : *ṭiriko alom omainā, domba omainame*. (2) of bullocks, with a broad, roundish belly : *domba harā*. Also used as adj. noun : *domba harauime*.

domba-q p. v., (1) of certain fruits, to become short and thick. (2) of bullocks, to grow a broad, roundish belly.

donda

I. adv., with the enclitic *ge*, (1) of fruit : *dombage jōakana*. (2) of bullocks : *ḍombagee lāñakana*.

Dom Dhokora, Dom-ḍokora var. of *Dom-Gāsi*, collective noun for the people who live on begging, on selling fish and skins, on beating drums and blowing trumpets at festivities.

dom-kañā Nag. syn. of *hararakāñ* Has. *najomkañā* Nag. subst., the Corby, *Corvus Levaillanti*.

domkol syn. of *sarḍāḍḍuḍi*, subst., a variety of *ḍiḍḍuḍi* with pods only 1' long, as thick as the finger and containing 8-10 brown seeds. Its flowers are large and white.

donda (Sad.) **ḍon-ḍon** I. adj., of men, tall. The corresponding term for women is *ḍaḍḍi* : *miaḍ donda hoṛo hijulena*. Also used as adj. noun and as proper noun : *nī okoren donda ?*

donda-q p. v., of men, to grow tall.

II. adv., with the enclitic *ge*, modifying *harag*, same meaning.

donda (Sad. Or.) I. subst., a kind of *bugñli*, a money bag, made of cloth, one yard long and 2" broad, and worn tied round the waist : *mañare donda tolakada*.

II. trs., to make into such a bag : *ne lija dondaeme*.

donda-n rslx. v., to tie such a money bag round one's waist : *mañaree dondanjana*.

donda-q p. v., to be made into such a bag : *ne lija dondaqka*.

dondā (Sad. *dondā*) syn. of *ḍoḍḍoḍ*, but used only of women.

dondo (Sad. stupid ; Or. bungl-

dondo

ing) 1. subst., (1) abs. n., ignorance, stupidity : *dondoraleko* enkakeda, they acted in that way out of stupidity ; *nikure dondo* parage mena. (2) a stupid action *nea okoëa dondo* ? Who did this stupid thing.

II. adj., (1) of men, ignorant : *amdo dondo* hoŕo mente kajire kako kadraõoa, *mamaŕaŕentanko ena kadraõoa*, nobody but proud people are angry when they are told they are ignorant. (2) with *hon*, a child which has not reached the age of reason. (3) with *kaji*, stupid, nonsensical talk : *dondo kajikom kajitana*. Note the idioms : (1) *dondo sêrâtege* tisiagapa babale herjada, *kâre nã ci herodin* ? As an experiment we sow paddy now, to see whether we can sow at this time of the year, or must wait till what is considered the sowing season. (2) *dondo sêrâte* miadina kajilei, a polite phrase used in *panchayats*, meaning : please, let me say one thing, though I am not as wise as you are. Note also the epd. *perâë-dondo*, ignorance in agricultural matters.

III. trs. caus., to cause to act foolishly : *sêrân hoŕoge honara hoŕodo*, *kajitako dondokia*, indeed he is not such a fool, but they talked so much that he was deceived into following their advice.

dondo-n rflx. v., to behave stupidly : *sêrâdom sêrâana*, *mendo motaitem dondontana*, indeed thou art not a fool, but now thou behavest wilfully in a stupid way.

dona

dona p. v., to lose one's wits, to commit an error of judgment, to be deceived or cheated unexpectedly : *misagea dondolena*, *orodo luturina tîakeda*, I was caught once, now I am on my guard.

dona-n-on vrb. n., the extent to which people are deceived : *êrêakirîagre dononoko dondojana*, *mið hoŕo jaked taûka gononte kako akirîanaa*, when selling lac they were deceived to such an extent that they all sold it too cheap.

IV. adv., (1) with or without the affs. *ange*, *ge*, stupidly. (2) with the aff *te*, out of ignorance or stupidity.

dondosa Has. var. of *dhondos* Nag.

dona trs., (1) to deal out smth. so that everyone, without exception, gets his portion, or so that every one gets his fill : *mandi kae donkeda* or *kae donkedlea* ; *mandi hatinai donkedlea* ; *icapica hatinakedte miad kulaça jilute goða hatui donkedkoa*, by dividing it in small bits he gave everybody in the village his share of the single hare. (2) to renew or give everybody, without exception his necessary clothing : *Asân-ete taka kamiauleçi oraŕenko soben lijabotoëc donkedkoa*, having brought from Assam the money he had earned there, he renewed all the necessary clothing for everyone in the house. (3) to give good portions in retailing meat or jack fruit : *sukuriko apitako багаõa-kadkoa*, *miðtadoko donnqakada bartado itjitiko tilakada*, in three

dona

donga

places they are offering for sale pork in portions on leaves, in one place they have put goodly portions on the leaves, in the two other places they have put very small portions.

dona-en rflx. v., (1) to take each a share, however little it be: *mandi naminangea, neatege donenpe*, there is not more cooked rice than this, divide it so that everyone gets his share. (2) to take a large portion, to take one's fill: *aegge doneniana, ale hupuriae omaalea*.

do-p-oa repr. v., imprsl., to get each his fill: *sangi horore huria mandite ka dopoa*, when a little rice is divided among many people, they do not get their fill.

dona-o p.v., (1) to get each a share: *sobenko puraolekaina atakarleda, kalu peperegea luaikoa, api horoko kako donjana*, I thought there would be enough for all and ladled out the cooked rice so as to fill the leaf plates, three men remain without share; *im maparangepe kandaakada, hatiare kabu donoa, gedruapepe*, you have made the pieces of liver too large, there will not be enough for all of us, cut each piece into two. (2) to get one's fill: *niminara mandi hatiare kabu donoa*, there is not enough rice to give everyone his fill.

do-n-oa vrb. n., the size of the portions of meat or jack fruit sold in retail: *donoko donkada, mod gandra jilu upunmôreko asadigirioa*, they have put such large portions of meat on the leaves that one anna's worth is more than

four or five people will like to eat.

dongge, dongleka adv., (1) with *mandi*, to cook so much rice that everyone gets his fill. (2) with *hatia*, to deal so that all, without exception, get a share.

dona-dona var. of *bonaboa*.

dona-dona (Sad.) syn. of *donda*, tall.

donga (II. *dongai*) sbst., a canoe: *dongako calaola, gara peregea*, they have put the canoe in motion, the river is full, i.e., there is too much water in the river for people to wade through it, the canoe is now used; *Rancira tulaore begar dante, da gomparaidijadte dongako calaolada*, on the Ranchi lake they row a boat, litly., they set a boat in motion without a pole, by continually moving the water aside. Note the saying: *donga dumbuitana* (or *dumbuitana*), *calaotam*, the canoe sinks, make it go, i.e., I have nothing any more to eat, give me a loan.

donga, oga Has. *oan* Nag. (Sad. *oang toang*) I. adj., covered with dust of sorts: *miad donga horo hijulena; dongageac*. Also used as adj. noun: (1) a person covered with dust: *he donga, rerantam, ju!* (2) in the pl., the particles of dust covering smb.: *ne dongako reragirinmo*, take a bath to wash off that dust.

II. trs., to cover smb. with dust: *toroŕteko dongakia*.

donga-n, etc., rflx. v., to cover oneself with dust of some kind: *sadu-*

doragalt

ko toroŕteko *doragana*.

do-p-oraga, etc., repr., v, to cover each other with dust: honko toroŕteko *dopozgatana*.

doragi-r, etc., p. v., to get covered with dust: cunatee *doragaakana*.

do-n-oraga, vrb. n., (1) the extent to which one is covered with dust: *donoragae* *doraganjana*, losodre ora-ken *keralekae* *lelotana*, he covered himself with dust to such an extent that he looks like a buffalo after it has wallowed in mud. (2) the dust covering one's body: *misa* *donoragadoiŕ* *rêragirinjana*, *oroko* *doragakiŕna*, I took a bath to wash off the dust with which I was covered, now they have covered me with dust once more.

III. adv., with the afx. *oge*, so as to get covered with dust: *goŕa* *hormo* *doragagge* *duraree* *inurakena*.

doragalt sbst., a boatman, a man of the Jora caste.

doragol-doragol trs., to drive about the cattle uselessly in places where there is nothing to graze: *ne* *piŕirem* *doragoldoragoljaŕkwa*, *ta-ad-akansate* *harkom*.

doragoldoragol-en rflx. v., of bullocks or buffaloes, to wander about in a vain search of smth. to graze: *siŕagiburako* *doragoldoragolenjana*, *enamente* *kako* *bijana*.

doragoldoragoltan, *dorago'ge*, *doragol-leka* adv., modifying *harbara*, *senbara*.

doraka var. of *dolka*.

dopodopo (Sad. *dhopdhopo*; Or. *dophrnā*, to be swollen) I. abs. n., of birds, the quality of looking

doracōr

fatter than they are: *ne* *simā* *dopo-* *dopo* *lelte*, *kiriakanaele* *mentada*, *anadoe* *jaŕcskargea*, seeing how plump this fowl looked, we said: 'it is fat,' but it has only bones under the skin.

II. adj., of birds, much feathered and short-legged, so as to look fatter than they are in reality: *boco*, *huara*, *dur*, *citri*, *gagar*, *inku* *dopodopogea*.

dopodopo-r p. v., of birds, to become plump in appearance only: *ne* *sim* *kūbe* *dopodopokana*.

III. adv., with or without one of the afxs. *ange*, *ge*, *oge*, *tan* and modifying *lelŕ*.

doracōr (II. *dor*, twine, plus *cor*, thief) I. adj., with *sim*, a cowardly fighting cock, ltly., stealing the string with which it is tied: *ne* *sim* *puragee* *doracōra*. Also used as adj. noun: *miad* *doracōrre* *modpurā* *gonorale* *omtada*, we have paid a high price for a cowardly fighting cock.

II. trs. caus., to spoil a fighting cock: *kerkaŕlo* *kerkaŕ* *siŕgæ* *taŕ-kena*, *moŕaŕtepe* *doracōrkja*, indeed it was a good fighter, you have spoiled it (in the training, by not stopping the fight before it was beaten).

doracōr-r p. v., of fighting cocks, to become cowards: *sobenkotee* *paŕru-jana*, *nādoe* *doracōrjana*, it was successively cowed by cocks of every colour, it is now a broken cock.

III. adv., with the afx. *oge*, so as to spoil for fighting purposes: *honko* *ne* *sim* *doracōrgeko* *meŕbarakja*, the

ḍorbedḍ

boys have taken it to training fights so often that it is spoiled.

ḍorbedḍ ! ḍurbedḍ ! (Sad.; Or. *dorr-bē*) I., interjection, a call to sheep to make them come.

II. sbst., the same call: ne mindi *ḍorbedḍ* aiunleḍci nirauleḍa.

III. adj., with *kakāla*, the same call: *ḍorbedḍ* kakāla aiunkedḍogee hijuleḍa.

IV. trs., to call the sheep back: mindiḍa *ḍorbedḍiḍa*, kae aiunkeda.

ḍorbed-ḍ p.v., (1) imprsl., of that call, to be uttered: apisa *ḍorbedḍjuna*.

(2) prsl., of sheep, to be called back: apisae *ḍorbedḍlena* enre enaḍe aiunkeda, the sheep did not hear until it was called back thrice.

***ḍorḍoraga** I. sbst. There are three contrivances so called: (1) a pretty heavy piece of round wood, generally a piece of green branch, about 3½ ft. long, half broken and bent in the middle, so that the two halves form the sides of an isosceles triangle. It is put over the neck of bullocks out of working hours, in order to accustom them to the yoke: *ḍaran isingka mente*. It does not prevent them from lying down whenever they like. It is often replaced by a *koronḍa*. (2) a piece of wood, 2-3 cubits long and 3-4" thick, hanging from the neck and trailing on the ground between the forelegs. It is used to prevent buffaloes from running about and butting other buffaloes. (3) syn. of *ḍaku*, a piece of wood, 1-2 cubits long and 3-4" thick tied in its middle and hanging from the neck so as to hamper the

ḍorr

legs of buffaloes, without trailing on the ground. The same in smaller size is used also for goats: uri *ḍorḍoraga* hakataipe, tarane isingka-mente.

II. adj., a bullock, buffalo or goat with such a contrivance: miad *ḍorḍoraga* keḍa net'e senḍjana.

III. trs., (1) to make into such a contrivance: ne daru *ḍorḍoragaepe*.

(2) to fit with such a contrivance: keḍa *ḍorḍoragataipe*, purae nirbaḍaea.

ḍorḍoraga-ḍ p.v., (1) to be made into such a contrivance. (2) to be fitted with such a contrivance: ne uri *ḍorḍoragaḍka*, taran isingka-mente.

ḍoroḍ-ḍoroḍ Nag. I. adj., with *eraḍ*, a growling scolding: *ḍoroḍ-ḍoroḍ* eraḍ aiuntee asadijana, he is tired of hearing all that grumbling. Also used as adj. noun: ne hoḍoḍ *ḍoroḍḍoroḍ* kā hokaḍtana.

II. trs., to grumble at smb.: *ḍoroḍ-ḍoroḍjḍiae*.

III. intrs., to be in the habit of grumbling: *ḍoroḍḍoroḍtanae*.

ḍoroḍḍoroḍ-en rflx., to grumble: aminan alom *ḍoroḍḍoroḍena*.

ḍoroḍḍoroḍ-ḍ p.v., to take the habit of grumbling: *ḍoroḍḍoroḍkanae*.

IV. adv., with or without the affxs. *ge*, *tan*, modifying *eraḍ*.

ḍorr ! (Sad. Or.) I., interjection, a call to goats to make them come.

II. sbst., the same call: *ḍorr* aiunlere meromko hijua.

III. adj., with *kakāla*, the same call: *ḍorr* kakāla aiunjana.

IV. trs., to call back the goats: meromkoḍa *ḍorrleḍkoa*, mendo kako aiunkeda.

dorrpoŋopoŋo

dorr-ŋ p. v., (1) imprsl., of that call, to be uttered : *apisa dorrlena*, mendo merom kae aŋumkeda. (2) prsl., of goats, to be called back : *meromko apisako dorrlena*.

dorrpoŋopoŋo I. sbst., the sound of pounding hot puffed rice into *taben*, flattened rice : *dorrpoŋopoŋo aŋumleŋci honko landabarajada*, the children having heard that sound, are laughing (in their joyful expectation).

II. adj., with *sari*, the same sound : *tabentanra dorrpoŋopoŋo sarim aŋumakada ci kã* ? Hast thou heard the sound of flattened rice being prepared ?

III. trs., used by children only, to prepare into flattened rice : *ne babako dorrpoŋopoŋoŋoŋo*.

dorrpoŋopoŋo-ŋ p. v., of rice, to be treated so as to make that sound : *atalead lologe ruŋuŋlere taben dorrpoŋopoŋoŋoŋoŋo*, when flattened rice is being pounded while it is still hot from the puffing process, it makes this sound.

doro Has. **dodo** Nag. syn. of *gungga*, *gonngora*, *konngar* Nag. sbst., *Luffa aegyptiaca*, Mill. ; Cucurbitaceae, —a very large, herbaceous climber, generally cultivated, sometimes wild, with cordate, 5-lobed leaves and a clavate fruit, 5-12" long, distinctly 10-ribbed. The cooked young fruit is eaten, it is not as sweet as a *jinggi*, but slightly bitter.

dorobŋ Has. var. of **dodobŋ** Nag

dorŋro var. of (1) **dhadra**, (2) **dhorro**.

dorŋsaŋ, **dorsaŋ** vars. of **dharasaŋ**.

dua

Dorraŋ sbst., name of a sept of the Mundas. See *kili*.

dosaŋ, **dosnaŋ**, **dosombaŋ**, **dosŋnaŋ** vars. of **dhasaŋ**.

dosŋraŋ, **dosraŋ** vars. of **dharasaŋ**.

dosŋbaŋ syn. of **dhasaŋ**.

doŋobŋ var. of **doŋobŋ**.

dŋ-utu sbst., used by little children only, a stew made of pulse.

dŋŋ-dŋŋ var. of **dŋŋdŋŋ**.

Dŋŋsa sbst., name of the Doisa country, N. W. of the Munda country. It is often mentioned in songs. Note the saying, in scoldings and jokes : *ama mŋ Dŋŋsare turubakana*, thy nose reaches the Doisa country, i.e., thou art the only one who can perceive any smell just now.

dŋŋsa-mŋ (Sad. *doursa*) sbst., a long nose, a pointed nose, in contrd. to *nuŋi*, a short nose, a low or flat tipped nose, and *cepeŋ mŋ*, a flat, low-bridged nose.

dŋa syn of *kŋpu*, I. sbst., a small earthen vessel for oil, resembling in shape the porous jar for keeping water fresh, called *soraŋ* : *dŋare sunum dultam*.

II. intrs., to make such a vessel : *ainamente apia dŋaeme*.

dŋa-ŋ p. v., imprsl., of such vessels, to be made : *alemente ciminara dŋaakana* ? *apiale kajila*, how many small oil vessels have been made for us ? We had ordered three.

dua I. adj., having one or both ears cut off : *dua merom*, or *dua lutur merom*. Also used as adj. noun : *nŋ okoŋŋa dua* ?

II. trs., with *lutur* as d. o., to cut off an ear or the ears of a man or

dua-heʔa

animal : aĩña merom okoëa bakĩree bololenā, luturko *duakĩa* ? In whose enclosure did my goat enter, so that they have cut off its ear ?

dua-n rfx. v., to cut off one's ear or let it be cut off : jū hoʔo biñ lutur-regeeo huakĩree *duankae*, if a snake bites anyone in the ear, let that man have his ear cut off.

du-p-ua repr. v., to cut off each other's ears : luturdo kako *dupua*.

dua-q p. v., to get one's ear cut off ne seta balu setalqe lupuakena, enamente luture *duaakana*, this dog has been bitten during a fight with a mad dog, that is why its ear has been cut off (as a preventive remedy).

du-n-ua vrb. n., (1) the extent to which an ear or ears are cut off : ne merom *dunuako* *duakĩa* baran luturko rerekĩa, they cut off at the root both ears of this goat ; *dunuako* *duakedkoa* baba jomtan namjan merom miado kako sarekĩa, they cut off the ears of the goats to such an extent that none caught grazing on the paddy escaped. (2) the act of cutting off the ears : *dunuako* etekedkoa ; goṭa haturen meromko moḍ sirma biter-regeko *duacabajana*, they have taken the habit of cutting off the ears of the goats (caught trespassing) ; in one year all the goats of the village lost their ears.

dua-hesq (Sad. *durua pakair*, son *pakair*) sbst., *Ficus Benamina*, Linn., var. *comosa*, Kurz., *Urticaceae*,—a large tree with drooping branches, a few aerial roots, acute leaves, 4-5" long, on petioles ½" long,

duba

and a fruit 0.75" across. The Mundas eat the fruit. The milky juice of this tree is used against whitening of the cornea : balehona meḍ pundĩre, *duahesqra* sosoḍ enagaṭ toalq milaokedteko anjaḍkoa bar tipaleka, when a baby's eyes get white, they mix some of the milky juice of this tree with the mother's milk and instil about two drops of this mixture in its eyes.

duana var. of *diuṇ*.

duana-duana, *ruana-ruana* imitative of the buzzing of any kind of flies flying rapidly round and round someone. Constructed like *deonq-deonq*.

duba Has. (Sad) *dubha* Nag. (Or.) I. sbst., a brass bowl with rounded bottom and convex sides, in cntrd. to *cipi*, a brass bowl with flat bottom and straight sides, either vertical or inclined, and *tara*, a brass plate. A larger kind, used to eat cooked rice, is called *mandi jom duba*. A smaller kind used to eat stew or curry, is called *utu jom duba* or *dubũri* Has. *dubũni* Nag.

II. trs., to make into such a bowl : tenṭarako kasako *dubajada*, the braziers make these bowls with the kind of brass called *kasa*.

duba (H. *dubnā*, Mt. *dũbané*, to submerge) I. sbst., an inundation by running water, in cntrd. to *dumbũ*, a general term applied also to standing water : Badadisumre misamisa *duba* hobajanre saṛimakoe tuleako men, they say that when there is an inundation in Bengal

dubað

dubi

the water sometimes lifts the roofs from the houses.

II. trs., of a flood to submerge entirely : betekane gamakeda hanehan loëorakoe *dubaidikeda*, it has rained very heavily, the flood has submerged the rice-fields far and wide (so that even the ridges can no more be seen).

duba-q p. v., to get submerged entirely by running water : loëorako *dubaqtana*.

du-n-uba vrb. n., the extent of inundation : tisinā bāri *dunubae* *dubakeda* gara japara loëorak, miado kã lelqtana, to-day's flood has caused such an inundation that no rice-fields can be seen on the side of the river.

dubaoge adv., so as to submerge : loëorako *dubaogee* bārikeda.

dubað (H. *dubānā*) I. sbst., (1) ruin : nekam bepārre maranā *dubaðrem* togoa, if thou trailest in that manner thou wilt be involved in utter ruin ; iliarkite ne hofo *dubaðe* namana, this man has incurred his ruin by drink. (2) loss of caste : jati *dubaðrate* inilo jonnū hokaakana.

II. trs., (1) to destroy, to annihilate : Pormesor sobenā dāne *dubaðea*. (2) to kill : ne birren silih tisinale *dubaðkia*. (3) to ruin smb. : nea ale *dubað* sêrām ufunqtana, thou givest advice, or followest a line of conduct, which is bound to ruin us. (4) of spendthrifts or improvident people, to lose all, to get ruined : takae *dubaðkeda*, he spent and lost all his money

loëorae *dubaðkeda*, he sold or mortgaged all his fields. (5) to lose money : *juainunare api takae *dubaðkeda*, he lost 3 Rs. in playing at hazards. (6) to lose one's caste through one's own fault : ja'iē *dubaðkeda*.

dubað-n rflx. v., (1) to ruin oneself : ne hofo landiatee *dubaðntina*. (2) to lose one's caste through one's own fault.

du-p-ubað repr. v., (1) to ruin each other. (2) to cause the loss of each other's caste.

dubað-q p. v., (1) to get destroyed : musinadin oledisum *dubaðoa*. (2) to get ruined : iliarkitee *dubaðjana*. (3) to get lost : urimeromko *dubaðjana*, all my cattle and goats are gone ; māl kako omkeda, goṭa hatu *dubaðjana*, they did not pay their rent the whole village is lost ; jati *dubaðjana*.

dubaðqje adv., so as to get destroyed or ruined, so as to get lost : otesahan *dubaðqje* iliarkiree lōbojana, he is so addicted to drink as to waste all his property.

dubað-da, **da-dubað** s'bst., a destructive flood.

dubi I. sbst., (1) the little knobby peg which is caught between the big toe and the next for the purpose of holding a wooden sandal : katūre *dubi* kilaakana. (2) a door knob : nitanre sabmnte duarre *dubi* lagað-tape put a knob which we may catch when we open the door. (3) the round bone head on the hip : hofo koreo jontukoreo *durire dūbi* menā.

II. trs., (1) to make into a knob : ne daru ḍubiime. (2) to fit with a knob : ne kaṭṭu ḍubitam ; duar ḍubiime.

ḍubi-ḍ p. v., (1) of wood to be made into a knob : ne kurumbadaru kaṭṭukomente ḍubika. (2) to get fitted with a knob.

ḍubi-jar subst., the knob of the hip-joint.

ḍubu-ḍubu (Sad. ḍabu) syn. of deḍdeḍ.

ḍubul little used var. of ḍumbuḷ.

ḍubun-ḍubun Nag. syn. of ṭumbṭ. Has. the sound of a ḍulki drum without modulation or with modulation imperceptible owing to distance. Constructed like ḍhūḍil-ḍhūḍil.

ḍuḍ-ḍuḍ var. of deḍdeḍ.

ḍuḍka syn. of ḍuḍ.

ḍuḍmūṛi Nag. var. of ḍumḍuri. Has.

ḍuḍmūṛi Nag. subst., Butomopsis lanceolata, Kunth. ; Xyrideae,—an annual erect herb of marshes and rice fields 7-8" high, with milky juice, radical lanceolate leaves and white flowers whorled on a scape longer than the leaves. When used as a pothub, this plant is called baranduarṭ.

ḍuḍmūṛi-tasaḍ subst., Spilanthes Acmella, Linn. ; Compositae. See bocolupuri.

ḍuḍri, ḍuḍri-daru var. of ḍhudri.

ḍuḍubṭ (C.r. ḍoḍobṭ) I. adj., of things just peeping from the ground : ḍuḍubṭ uḍ.

II. intrs., to just peep from the ground : uḍ ḍuḍubṭana.

ḍuḍubṭ-u p. v., same meaning.

ḍuḍu-ḍuḍu imitative of the sound of the nagera drum as beaten very fast at a hunt. Constructed like ḍuṛṭḍuṛṭ.

ḍuḍulṭ ḍulṭ ḍuḍulṭ tā (four times) imitative description of the rhythm and sound of the ḍulki drum during an ormaḍe dance.

ḍuḍun-ḍuḍun var. of deḍdeḍdeḍ.

ḍuḍuri, ḍuḍuri-daru var. of ḍindri.

ḍuguḍugia I. subst., a cupola-like tower : Kakhēṛa ḍuguḍugiare ḍako calaṛakahjada, they raise up the water into the tower of Kankhe.

II. intrs., to build a cupola-like tower : baṛgalare ciminuṛpe ḍuguḍugiacā ?

ḍuguḍugia-ḍ p. v., of a building, to be surmounted by a cupola-like tower : Khunṭira girjaorṭa miadḍo ḍuguḍugiaakana.

ḍugu-ḍugu, ḍugu-mugu, ḍugu mundu (Sad. ḍugmugia, gugmugio)

I. adj., cupola-shaped : ḍugumugu caṇḍal ; Khunṭira girjaorṭa mundukam ḍugumuguea. Also used as adj. noun : enḍ, miad ḍugumuguko gojada, look, they are carrying a marriage dais.

II. trs., to make in the shape of a cupola : caṇḍal bēseleka kako ḍugu-mugukeda.

III. intrs., in the df. prst. ts., to be cupola-shaped : caṇḍal ḍugu-mugutana.

ḍuguḍugu-u, etc., p. v., to be made in the shape of a cupola : caṇḍal ḍugumuguka, āḍge alope baiia ; burūja ḍugumuguta, aloka cuṛu-cuṛu, let the tower be built cupola-

shaped, let it not be made into a point.

IV. adv., with or without the afxs. *ange, ge, ŋge, tan*, so as to look cupola-shaped: *hanę, caũdal dugumugutanko gŋjada*, look yonder, they are carrying a cupola-shaped marriage dais; *đuba harubakare dugumunguŋge leloa*, if you turn a brass bowl upside down, it looks like a cupola.

dugudüm-ükürü dumdum (four times) imitative description of one of the rhythms of the *nagera* drum during a *karančičiđ* dance.

dugur, generally **dugur-dugur**, intrs., to run very fast with short steps: *dugurdugurjadae*. It is used (1) of short-legged birds, wag-tails, quails, partridges, chickens. (2) of short-legged or dwarf children, instead of *deberęge*. (3) in songs, of short-legged grown-ups. N. B. With a pl. subj. they use *dogardugur*.

dugur-en, generally **dugurdugur-en** rflx. v., same meaning.

dugur with or without the afxs. *ange, ge, ŋge, tan, leka*; and **dugurdugur**, with or without the afxs. *ange, ge, ŋge, tan*, adv., modifying *nir*, same meaning.

đul syn. of *heola* and of *đobol* (partly) in the 2nd meaning of this word, trs., to mix some powder with water: *jojopađla đuitape*, prepare a stew of powdered tamarind leaves. *đui-ŋ* p. v., of a powder, to be mixed with water: *kođolepađla đuiŋka*, *čta utu kũ teardarioa*, let a stew of powdered *kođole* leaves be made,

there is no time to prepare smth. else.

đu-n-ũĩ vrb. n., the quantity of powder mixed with water: *đunũĩko đuiķeda*, *mođ kalũ pađla mođ tađareko lagaotada*, in one stew pot they threw a whole leaf-plateful of powdered leaves.

đul (Sad. *đunri*) (1) of a bird's plucked tail, syn. of *đuĩpa*. (2) of broken horns, syn. of *burid* and *đunđa*.

đuid-đuid var. of *deđdeđ*.

đuĩ-đuĩ syn. of *đurũ, đurũ, đurũ-đurũ*. See the latter.

đuĩ-đuĩ, đul-đulu Nag. syn. of *cerema*.

đuĩa-đuĩa (Sad. *đung-đung*) I. subst., the sound of a small *nagera* drum, without modulation or with modulation imperceptible owing to distance, in cntrd. to *girimgirim, gurumgurum* the sound of an ordinary *nagera* drum: *okoe nagerahono kirinakada? abua hature đuiđđuiđ aĩumotana*.

II. adj. with *sari*, same meaning: *đuiđđuiđ sari aĩumleđci honko hunditabakana*, having heard the sound of a small *nagera*, the children gathered at once.

III. intrs., (1) to beat a small *nagera* drum: *okoe đuiđđuiđjada?* (2) of a small *nagera*, to sound: *čte, nagera đuiđđuiđtana*, listen, the *nagera* sounds.

IV. adv., with or without the afxs. *ange, ge, ŋge, tan*, also *đuiđ'eka* modifying *sari* or *rũ*: *nagerahon đuiđđuiđtan saritana. đuiđkenđuiđken* adv., same as

preceding, but with interruptions.

duir Nag. (II. *dur*, a rope) I. sbst.; occurs in the cpd. *baɾâi-duir*, a fishing line.

II. trs., to use as a fishing line : *lumamsutam duireme*.

duir-q p. v., to be used as a fishing line.

duka syn. of *debq*.

duki I. sbst., urine : *duki soantana*, there is a smell of urine : Note the saying : *ne hoɾoɱ duki kâ taromoa*, the urine of this man cannot be stepped over, i.e., he speaks very forcibly when he quarrels

N. B. This word is considered somewhat vulgar and is therefore generally replaced by the cpd. *racada*, outdoor water.

II. adj., with *lija*, clothes smelling of urine : *ne duki lijako sobod-tape*.

III. trs., to urinate on to smb. : *hebeakanj dukikina*, the child astride on my haunch, has made me wet.

IV. intrs., to urinate : *dukikedae*.

duki-n rflx. v., to urinate on to oneself : *kâta mataɾciï dukinjana*, enamente *kae sondorojana*, having hit his foot with his axe, he urinated on to the wound, that is why it did not fester.

duki-q p. v., to be made wet with urine, to be urinated on.

du-n-uki vrb. n., (1) the amount of urinating : *uriko dunukiko dukikedae*, *goɱa gôɾâ losodgiɾijana*, the cattle have urinated so much in the cowshed, that it is reduced to mud all over. (2) the water made : *nea*

okoəɱ dunuki ?

V. adv., with the enclitic *ge*, modifying *soan*, to smell of urine : *lijako dukige soantana*.

duki-cura sbst., a herb about 4" high, with a small, round, white, sweet tuber and small, cordate leaves, $\frac{1}{2}$ " long, in a rosette. The tuber is eaten raw, but whosoever indulges much in it, makes water in bed.

duki-cura I. adj., generally with *hon*, a child wetting its clothes at night. N. B. The Munlas sleep in their clothes, generally on a mat. Also used as adj. noun.

II. intrs., to wet one's clothes at night : *dukicurakedae*.

dukicura-n rflx. v., same meaning : *dukicuranjanne*. N. B. The polite way of saying that smb. is subject to this infirmity, is : *ne hon nida dae gɱa*, this child carries water at night.

duki-jorobor syn. of *dukicura*.

duki-lumen vulgar and impolite syn. of *cabanamen*.

duki-poɱom I. syn. of *dukicura*, but the adj. noun is also used in scoldings or quarrels as an insult to people who by no means suffer from the infirmity in question.

II. adv., with or without the affs. *ge*, *oge*, *ɱleka*, (1) excessively : *duki-poɱom da gamakeda* ; *dukipoɱomge iliko nukeda* ; *ne merom dukipoɱomge jomburja* : *dukipoɱomlekako landakeda*. (2) in a very displeasing manner : *dukipoɱome rikantana*.

duki-rika trs., to cause to urinate. Occurs in the saying : *hukum kape*

diki-tār

dumara

manatiredo apum dukirikapea, if you do not obey, your father will punish you.

dukirika-q p. v., occurs in the same saying: hukum kape manatiredope dukirikaoa.

diki-tār trs., occurs instead of dukirika in the same saying.

duki-tebā trs., to reach with one's urine. Occurs in the saying: ne horo sirmaren ipilkoe dukitebākoa, this man is very forcible in his scoldings and quarrels.

duku var. of dhukū.

dula var. of dhula.

dul-dul var. of dhul'dhul.

duli (See dildil) syn. of lete, adj., with kūrī, a long-bellied (boto:olāi-akan) girl, aged 6 to 15, in entrd, to dolka, dōrka, said of boys. Also used as adj. noun.

duli (T. tulī, a drop) sbst., the little dome formed on the surface of water by a drop falling on it.

duli var. of dhuli.

dulki var. of dhulki.

dulu Has. syn. of dundu'i Nag. sbst., a species of Odonate, Dragon-Fly, a trifle smaller than the one called mara tulabulu and more restless in its flight. It is about 2" long, and its body is red or light or dark brown. It is seen the whole year round, but appears in great numbers at the beginning of the rainy season: dulusko purageko jala-tiatana, dā cimad hijua, the dragon-flies are soaring about very much, rain is probably coming.

dulu Naz. syn. of kūi Has. I. sbst., a small leaf spoon, used to eat

food that is too liquid or is still too hot for the fingers: dulusē dāe nūtana, he drinks water by means of a leaf spoon.

II. trs., to turn a leaf into such a spoon: ne sakamko dulusime, lolo dabu nūitea, make leaf spoons with these leaves so that we may drink hot water.

dulu-go p. v., of leaves, to be made into such spoons: sarjomsakam dulusakana.

dulura-dulura var. of dalaṛdulusa, but used when there is question of one child only.

dumara I. adj., syn. of dumba, with laḍ, bread or cake made in the form of a ball by compression in the hand.

II. trs., (1) syn. of dumba, to make into the form of a ball. (2) syn. of cipudumara, to compress or crumple up in the hollow of one's hand: ne holora dumarakeate lademe, having compressed this dough in thy hand, bake it. (3) syn. of kucadumara, to gather twine into a ball: ne baēar dumaratam.

duman-erā rfx. v., syn. of dumba, (1) to cluster together in a ball: ne kotore niliko dumarajana. (2) of men and certain animals, to lie huddled up: setahon dumarajana.

dumara-q p. v., (1) syn. of dumbago, to get made into the form of a ball; to become lumpy, to gather into a lump: mandi modre dumarakana. (2) syn. of cipudumara, to be shaped in the form of a ball by compression in the hollow of one hand: ne holora dumaraka. (3) syn.

dumba

dumbu[-goë

of *kucadumara*, of twine, to be gathered into a ball.

III. adv., with the affs. *ange* or *ge*, (also *dumarduma*, with a pl. meaning), (1) in the form of a ball, in a cluster: *bindiram jutidjanloge dumarangee rikana*, a spider, as soon as one touches it, huddles itself up into a ball; *haŋko dumardumarko hundiakada*, the red ants have gathered in clusters. (2) in the form of a ball made by compression in one hand: *dumardumarko ladkeda*, they have made cakes, compressing the dough in the hand. (3) with incurved spikes: *kode dumardumara goleakana*.

IV. Occurs also as 2nd member of cpd. prds.: *cipuduma*, to make in the form of a ball by compressing in the hollow of one hand, *hambuduma*, to carry pressing against one's chest, smth. bundled up, v. g., a cloth, straw, *kucaduma*, to gather twine into a ball, and in the rflx. v., to lie huddled up.

dumba, demba, dimba (Sad. *dembā*; Or. *demba'ā*) syn. of *dumara* in everything.

dum-bagel, dum-bagul var. of *dhumbagel*.

dumba-kode subst., a form of Eleusine Coracana, Gaertn.; Gramineae, of which the whorled spikes are incurved.

dumba-lad subst., a cake made in the form of a ball by compression in the hand.

dumbu Nag. I. subst., a ball or balls of *kode* cake cooked in a stew of pulses or in water.

II. trs. and intrs., to make or eat cooked balls of *kode* cake: *cikanapo jomla? dumbuqlale*.

dumbu (H. *dubnā*) I. adj., submerged and lying at the bottom: *miad dumbu hoŋo goëakanateko uruŋlja*.

II. trs., to cause to sink to the bottom of the water: *no hon da buratanre dāŋire caŋui dumbuŋkela*, this girl when dipping her pot in the village spring to draw water, let it go to the bottom.

III. intrs., to be immersed: *bandare da dīŋotana, atomra loëŋako dumbuŋtana*, there is a sheet of water in the bund, the fields on its side are submerged.

dumbuŋ-n rflx. v., syn. of *umunen*, to dive: *marbu dumbuŋna, okoe pura da bitarbu taīndaria?* Come let us dive and see who can remain longest under water?

dumbuŋ-q p. v., to sink to the bottom *iniŋa caŋu dāŋiro dumbuŋjana*: *taramara maŋsoŋako dare dōlere dumbuŋoa enado jati mena soŋa*, some bamboo sticks when put in water sink to the bottom, those are sticks with magical powers.

dumbu[-goë trs., to kill by drowning: *Itiren miad hoŋo kuŋitae iŋirre udurliŋi dumbuŋgoëŋia*, a man of Iti drowned his wife by pushing her into a pit of deep water.

dumbuŋgoë-n rflx. v., to drown oneself: *miad buŋia najomko sabinia meneŋ tōraëarkedci iŋirree dumbuŋgoëŋjana*, an old woman seeing that they were going to catch her for being a witch, drowned herself in a

dum-dum

dumdurj

pit of deep water.

dumbuŋgoŋ-q, *dumbuŋgoj-q*, to get drowned : Murudren daŋaŋra Burumabandare kerare deakano taikena, kerado banda tala jaked aderkiŋi umunbagekja, entee *dumbuŋgoŋjana*, in the Buruma bund a young man of Murud was sitting on the back of his buffalo, but the buffalo took him to the middle of the bund and abandoned him in deep water, where he got drowned.

dum-dum (Sad. *dumduma*) (1) syn. of *dundhu*. (2) fig., used as follows : I. abs. n., peevishness : ne hoŋo *dumdum* lelte kupulŋ kũ sukujaŋleca, seeing his peevishness we feel no pleasure in our visit.

II. adj., with *hoŋo*, a person with a peevish character : nĩ beŋekan *dumdum* hoŋo. Also used as adj. noun : he *dumdum*, jagarkore kũci baioa ? He thou peevish man, canst thou not take part in the conversation ?

III. intrs., used generally in the pf. past *dumdumakada*, referring to actual peevishness, or in the contracted form of the same *dumdumaka*, which, like the static prst. *dumdumta*, indicates the habit ; also in the df. prst. *dumdumtana*, referring according to circumstances to the habit or to actual peevishness. (1) syn. of *komkom*, *lumamleka komkom*, *mokomoko* to be peevishly, gloomily silent and idle, to be morose, to be in the dumps : ne hoŋo janaŋre nekagee *dumdumtana* ; soben dipliĩ *dumdumaka*. (2) syn. of *mitimiti*, not to answer when spoken to and

not to move when asked to do smth. : *jānājetana acujancim dumdumta*, ena cikan kaji ? When I ask thee to do smth., thou dost not move, what does it mean ? *dumdumakadi* acujairce hapena, when one asks an actually peevish man to do smth. he says nothing and does not move. (3) syn. of *kqkq*, to keep silent in a gathering or a panchayat, because one distrusts one's own ability. (4) syn. of *lomkoŋ*, *comcom*, to mope, to sulk. (5) syn. of *lomlom*, to sulk angrily. (6) to keep a gloomy silence, because one is downhearted.

dumdum-en rflx. v., to be actually peevish, gloomy, etc. : cinamente aminare *dumdumentana* ?

dumdum-q p. v., to become of a peevish disposition : korado cārbārtana, kuŋi *dumdumjana*, the husband is a pleasant fellow, but his wife is morose.

IV. adv., with or without the affs. *ange*, *ge*, *qge tan*, peevishly : kupul emau hijuakanre *dumdum* alom taĩna, do not be surly when thou receivest a visit of relatives or other people ; *dumdumtanem* dubakana.

dumdurj Has. *dudmūrj* Nag. I. sbst., small and spherical or oval things : *durjaromko dumdurjire* hisaboa, the eggs of the Indian bustard-quail are counted among the things small and globular or oval. II. adj., small and spherical or oval : *janumjaromjō dumdurjigea*. Occurs also in tales as adj. noun applied to the fruit of *janumjarom*.

III. trs., to shape small and globular : *taramara bera canābreko*

dumken**dunda**

dumduřia, they fit a small ball to the end of the two branches of some wristlets.

dumduři-q p. v., to get shaped into a small ball: *kardani tarasa tundura dumduřiakana*, the ornamental red string called *kardani* ends on one side with a small ball (which passes through a loop at the other end).

IV. adv., with the afxs. *ange*, *ge*, *oge*, in the shape of a small ball: *bakarkurid dumduřiance jōoa*, the Indian plum tree has small, globular fruits; *dumduřige baiime*.

dumken var. of *dumken*.

dumku Has. **duaku** Nag. I. sbst., a deep pool only a few cubits long and broad: *miad dumkule arela*.

II. intrs., (1) prsl., of water, to make a small but deep pool: *surudage netae dumkukeda*. (2) imprsl., of a small deep pool, to be made by the water: *māřimāřite neta dumkutanx*.

dumku-u, *duaku-u*, p. v., imprsl., same meaning: *tembege taikena, ne sirma dumkujana*.

dumku-dumku, **duaku-duaku**

I. adj., of water, with deep pits: *banda dumkudumkugea, da ikirakada*, there are deep pits in the bund, they have been formed by the water.

II. adv., with the enclitic *ge*, so as to produce small, deep pools: *da banda dumkudumkugee ikirakada*, the water has made deep pits in the bund.

dumkui of fruits, mushrooms and animals, mostly of cattle, I. abs. n., the quality of being short and thick, roundish: *ne gaia dumkui lette*

mucuri urilekako atkarlia, seeing how short and thick this cow is, they thought it was one of the small kind of cattle.

II. adj., also in the reduplicated form, short and thick, roundish: *ape kirinakai uri dumkuidumkugea*, the bullock you bought is short and thick.

dumkui-q p. v., also in the reduplicated form, to grow short and thick: *okooko darura ulido dumkuioa*, *taramara darurado jiliao*, the fruits of some mango trees are roundish, those of others are oblong.

III. adv., with the afxs. *ge*, *ange*, also in the reduplicated form with or without the same afxs., so that the fruit or animals become short and thick.

dunda (II. *dūndā*, a bullock with only one horn; *tundā*, handless) I. adj., shortened, with an end broken off: *dunda pahal*, a ploughshare with the tip broken off; *dunda burdulu*, a flying white-ant which has shed its wings; *dunda katu*, a knife without handle or with the tip of the blade gone; *dunda baiisi*, a buffalo cow which has lost its horns; *dunda* (diminutive of *duipa*) *sim*, a fowl with tail partly plucked out; *dunda* (diminutive of *buridakan*) *diria*, a broken horn of which at least a stump remains. Also used as adj. noun: *dunda harautaipe*, drive the hornless one this way; *ne dunda baraō idiaipe, bairurataka*, take this broken ploughshare to the blacksmith, let him repair it; *diria maōmtaa, dundare ūh toltaipe*, then

dunḡa

dunḡhu

Lorn bleeds, tie some hair over the place where it is broken.

Note the saying: *dunḡa* burdulyle-kaben rikantana, used when one follows another wherever he goes, neglecting his own work, especially when one neglects his work to run after his truant wife.

II. trs., to cut or break off the top, tip or point of smth.: en urī ūṭuba, dirirabu *dunḡaia*, that bullock is in the habit of butting, let us cut off the points of its horns.

dunḡa-n rfx. v., (1) of cattle, to break their horns: uputubte ne kera dirirae *dunḡanja*. (2) of flying white-ants, to shed their wings: burduluko *dunḡana*.

dunḡa-g p. v., (1) to have the tip, top or point broken off: en kera dirirae *dunḡaakana*. (2) of men, to lose a whole hand or foot: tīi *dunḡaakana*. To denote the loss of fingers or toes they use *tunḡa*.

du-n-unḡa vrb. n., the extent to which tips or points are broken off: *dun-unḡae* *dunḡajana*, musirarege baran dirira senḡjana, both its horns were lost in one day.

III. adv., with the afx. *gge*, so as to get the tip broken off, so as to lose its horns: dirira *dunḡaggee* uputubjana.

dunḡa I. trs.: to half exhaust the quantity of standing water, especially by baling it out, in cntrd. to *anjed*, to dry up altogether, to exhaust entirely: *dobale* *dunḡakeda*.

II. intrs., of standing water, to become half exhausted: banda haakana, mārīmārīte *dunḡatana*, there is a

breach in the weir, half the water flows off little by little.

dunḡa-gg p. v., to get half baled out, to get or become half exhausted: kûâ *dunḡajana*.

III. adv., with the afx *gge*, so that the water gets reduced by half: *dunḡagge* arḡlepe, enāte rurunpe, first bale out half the water, and then take a rest.

dunḡaḡ var. of *dhunḡaḡ*.

dunḡhu, *dunḡhu* Nag. *dunḡu* Has. (II. *dhundh*, haziness) 1^o syn. of *dabadaba*, *dabadabaḡ*, *dabaḡ*, *dabaraḡ*, *dobḡob*, *dumḡum*, *jodḡod*, *judḡud*, I. stst., a cloudy veil overcasting the sky, uniform and seemingly motionless: rimbilra *dunḡu* hočote ciriaḡjana, the veil of clouds has been torn asunder by the wind.

II. adj., with *hulaa*, a day on which the sky is overcast with a cloudy veil: *dunḡhu* *hulaa* miad merom tuū jomkia, on a day when the sky was overcast the jackal devoured a goat. Also used as adj. noun: *dunḡhure* tuū, ramsiar ad kula meromuriko jommente kûko acuna, when the sky is overcast, jackals, hyenas, leopards and tigers are very intent on devouring goats or cattle.

III. trs., in the idiom: *tisinalḡ* api māe *dunḡ hujaḡbua*, it is the third day that we have an overcast sky.

IV. intrs., in the idioms: *tisirae* *dunḡhutana* (or *dunḡhuakada*), to-day the sky is overcast.

dunḡhu-n p. v., (1) of the sky, to become overcast: sirma *dunḡhua-kana*. (2) of a cloudy veil, to be

dunḍi

formed : rimbil *dunḍhuakana*.

du-n-unḍhu vrb. n., the number of days on which the sky is overcast : *dununḍhuṛi dunḍhukeda goṭa canduro gel māleka siragi lellona*, the sky was overcast so often that in whole month the sun shone only for some ten days.

2^o sometimes, syn. of *jurundu*, which connotes drizzle.

dunḍi (Sad. ; Or. *donde*) I. sbst., (1) one hind leg of a slain animal, when it is sundered from the other. (2) the two hind legs when they form one whole cut from the trunk at the waist. *Tara dunḍi* has always the first meaning. In all other phrases the context must decide the meaning. But *baran dunḍi* and *miad dunḍi* mean generally both hind legs of one animal, and *baria dunḍi* both hind legs of two animals : *cêrêurîre miad dunḍi namoa*, *gogonouare baria*, the family of the bride takes away to its own village, two hind legs when they go to consult the omens, and four hind-legs when they go to receive the marriage price.

*Note the superstition : *cêrêurî, bala, kâre arandira dunḍi phūgucandū omotanre, jū hurialeka jilu dunḍiāte rēruar lagatina karedo scndera oaloe, okooko haturedo begar phāgucandūreoko enkaea*, when the hind legs of the goat are handed over to the family of the bride before their departure after their visit to consult the omens, or after the betrothal, and when the hind legs of the goat are handed over to

dunḍiḍ

the bridegroom's family after the marriage, if this happens to take place in the month of *phāgu*, it is necessary to pick or steal some little piece of the meat, otherwise there will be a bad spell over the hunt (until this spell is removed by a special ceremony). In some villages they act like this even outside of the month of *phāgu*. The ceremony to remove this spell comprises the sacrifice of a fowl and the cooking and eating of fruit of *Ficus glomerata*. Whilst this is being prepared and eaten, it must be called *hare meat*.

II. trs., to sunder the hind legs from the trunk at the waist : *merom dunḍipe, taēomtee gedok*, cut off the hind quarters of the goat, let the rest be cut up in small pieces afterwards. Note the sentence : *kula birre miad hoṛoe dunḍikīa*, the tiger in the forest has left uneaten one leg or the two legs of a man.

dunḍi-o p. v., to cut asunder at the waist : *merom bāri dunḍioka sukuri-do gedcabaipē*.

du-n-unḍi vrb. n., the extent to which animals are cut asunder at the waist : *Domko cokeko dununḍiko dunḍikedkoa mod kalulekado hoṛo partedko idikeda*, the Doms have cut off the hind legs of so many frogs, that each man went away with about a leaf-plateful.

dunḍiḍ, dunḍiḍ-saṇga sbst., side-tubers of turmeric which are not sessile, but grow at the end of fibrous roots.

ḍundid-bḍ

ḍundū

ḍundid-ḍ p. v., imprsl., of such side-tubers, to grow : ne buṭare kūḥ *ḍundidlena*, many side-tubers had grown on this plant.

ḍundid-bḍ, *bḍ-ḍundid* sbst., the central fleshy root from which start, in certain species of turmeric plants, the tuber-bearing fibrous roots.

ḍundid-saṇa sbst., (1) stalked tubers of turmeric. (2) the three kinds of turmeric plants growing such tubers : (a) *Curcuma reclinata*, Roxb.; Scitamineae,— a smallish herb, with leaves only 6-8" long and no sessile but only stalked, subglobose tubers. It flowers at the end of the rainy season and is found only in Singbhum. (b) *Curcuma rubescens*, Roxb., — a large herb with leaves 1-5' long and pearly white sessile and stalked tubers. The last are oblong. It flowers at the end of the hot season, before its leaves appear. (c) *Curcuma Amada*, Roxb.,—a large herb with leaves 2-3 feet long and pale yellow tubers both sessile and stalked, the latter oblong. It flowers in the middle of the rainy season. The tubers are eaten raw. At the time of digging them they may not be called *ḍundid-saṇa* : it is believed that they would turn bitter; therefore they are called, at least then, *kōṣaḍsaṇa* or *keṣaḍsaṇa*. A crystallized extract from the stalked tubers, is sold in the shops under the name of *paṛo*, and used medicinally.

ḍundū, *ḍundū-biṇ* (Or. *ḍondō*) sbst., the Checkered Snake, *Tropi-*

donotus quincunciatus, Schlegel, a common, amphibious snake growing to a length of 4'. The ground colour of this snake is olive-brown, sometimes bright yellow. There are six alternating rows of square black spots on the back. The belly is cream-coloured, with black margins. Individuals more terrestrial in their habits, are generally less bright in colour than those keeping more to the water.

ḍundū I. adj., with *mandi*, (1) rice together with the water in which it has been cooked. (2) a meal (seems to imply a certain want of preparation), just a bare meal. Also used as adj., noun in both meanings : *gogoko kako setarakana ? ḍundūdo ?* Have the carriers not arrived yet ? What then about thy meal ?

II. trs., (1) with *mandi* expressed or understood, to have water in the rice after cooking. *ḍundūkedaṇ cim rukarakeda ?* (2) to prepare as a meal : *bar ṭeḍḍa caṇli ḍundūipe.*

ḍundū-gḍ p. v., (1) of rice, to be left in the water in which it has been cooked : *ḍundūgoa ci rukaraoa ?* (2) to be prepared as a meal : *ṭisira bar ṭeḍḍa caṇli ḍundūgga.*

ḍu-n-undū vrb. n., (1) the extent to which rice is cooked : *ḍunundūi ḍundūkeda, barsiare enaṇle jom-cabatada, she cooked so much rice that it took two days to eat.* (2) the extent to which water is kept in the cooked rice : *ḍunundūi ḍundūkeda lūtanro gāṇṭio kū*

ḍunḍukaḍ

ḍunḍun

gāñtinamoā, she has left so much water in the rice, that in stirring with the ladle, the rice is not felt. (3) the rice one has cooked, the rice in which one has left water after cooking : nea okoḍḍa *ḍunundḍu* ? Who has prepared this rice ?

ḍunḍute adv., with *jom*, to eat rice with water left in it : ale *ḍunḍute* jeṭesiagile jomtana, in summer we eat our rice with the water in which it has been cooked.

ḍunḍukaḍ (Sad. *ḍunḍkaek*) syn. of *ḍurkaḍ* intrs., of houses only, to burn : oṛṇ *ḍunḍukaḍtana*.

ḍunḍukaḍ-ḍ p. v., of houses, to begin to burn.

ḍunḍula, *munḍula* (Sad. *ḍunḍula*, H. *ḍunḍā*, a bullock with only one horn) syn. of *hurkunda*, *guṛra*, I., adj., without a top-knot, whether the hair be clean shaven, close cropped, or only a few inches long : *ḍunḍula* bḡ. Also used as adj. noun : miad *ḍunḍula* hijutana ; miad *ḍunḍula* bḡ hijutana.

II. trs., to shave smb.'s hair, or crop it close, or cut it rather short, without leaving a top-knot : *ḍunḍulakḍako*.

ḍunḍula-n rflx. v., to let one's hair be shaved or cut as described *ḍunḍulanam* cim asulea ? Wilt thou have thy hair cropped without a top-knot, or art thou going to let it grow ?

ḍu-p-unḍula repr. v., to shave or cut each other's hair as described *ḍupunḍulaben*, barankinako sikutaḍ-bena, cut each other's hair short.

you are both infested with lice.

ḍu-n-unḍula vrh. n., (1) the amount of shaving or cropping as described : *ḍunundulako* ḍunḍulanjana, goṭa haturen daṛagrakore miḍ hoṛo jakeḍ supidakadi baagaia, so many young men of the village had their hair shaved or cropped, that there is not one left with a chignon. (2) the result of such a shaving or cropping : misa *ḍunundulalo* hararuajana, the hair, once close cropped, has now grown long again.

ḍunḍuli feminine of the preceding and constructed in the same manner.

ḍunḍuli Nag. syn. of *ḍulu* Has.

ḍunḍulu Nag. (Or. *ḍendle* newly born) syn. of *cokedere*, a tadpole.

ḍunḍhu var. of *ḍunḍhu*.

ḍunṭi (Sad. *ḍūṭi*) sbst., a bag-shaped basket for holding the fish caught in fishing. It is made of bamboo lamellae and is represented on Pl. X, fig. 3. The bottom is long without appreciable width. In Has. this narrow bottom ends in a sharp angle at both ends. The basket is from 9" to 12" broad and nearly as deep.

ḍunḍ-bagelḍ, *ḍunḍ-bagulḍ* p. v., imprsl., of a hollow sound, to be produced by one stroke : netaiṇ koṛamlḍ, *ḍunḍbagellena*, ṭaka cimaḍ topaakana, I gave a stroke here, it sounded hollow, maybe there is a hidden treasure. (2) sometimes var. of *ḍhumbagelḍ*.

ḍunḍun (Or. *ḍungḍungyā*) syn. of *biṇhai*.

ḍunḍun sbst., name of a sept of the Mundas. See *kili*.

ḍuṇḍuṇ (Sad.; H. *ḍuṇḡa*, deep) I. subst., the sound produced by beating the outside of smth. hollow : aṭala-kan sereṇ cetanre senbaṭalere purasa *ḍuṇḍuṇ* aḷumoa, a hollow sound is often heard when one walks over layers of rock.

II. adj., with *sari*, same meaning.

III. intrs., imprsl., to make a hollow sound when knocked.

ḍuṇḍuṇ-ḡ p. v., imprsl., same meaning : būṇḍare ṭaka topaakanta koṭḡlere *ḍuṇḍuṇoa*, if one beat with a stick a spot where money lies buried in an earthen pot, a hollow sound is produced.

IV. adv., with or without the afxs. *ge*, *tan*, modifying *sari*, to sound hollow during a succession of strokes.

ḍuṇkenḍuṇken adv., same meaning, with interruptions.

ḍuṇken adv., (1) same meaning, but only once. (2) sometimes var. of *ḍhumken*.

ḍuṇḡa syn. of *ḍhula*, *ḍula*, *jurlaṇ*, cfr. *ṭiuli* and *jumaṇ*, trs., (1) to carry smth. hanging from one's hand or shoulder, or from the ends of a carrying pole, but not by means of a *sikuar*, in which case the prd. *ḡḡ* is invariably used. (2) to lift up a child so as to enable it to catch hold of a branch and hang on to it : honko *ḍuṇḡakṭia* kotore.

ḍuṇḡa-n rflx. v., to hang on to smth. with the hands or claws : mara *ḍuṇḡanbeniṇ* ḡḡidibena, come, you two hang on with your hands to my carrying pole and I shall carry you ;

bardulḡko singibuṇa darure *ḍuṇḡa-kanḡo* taṇa, flying-foxes hang on with their claws to the trees from morning till night.

ḍuṇḡa-ḡ p. v., to be carried hanging from the hand, the shoulder or the end of a pole, but not by means of a *sikuar* : tumba samage *ḍuṇḡa-kan*, jetanaṇ banoa, the bottle-gourd is carried uselessly, there is not a drop of water in it.

ḍuṇḡa-aṇḡun rflx. v., to come down holding on to smth. which does not remain straight and motionless, v. g., a rope, the branch of a tree, a hanging pole.

ḍuṇḡa-rakaben rflx. v., to climb up smth. which does not remain straight and motionless.

ḍuṇḡi (Sad. Or.) subst., (1) the weaver's shuttle : perāḡko *ḍuṇḡite* sutamko sōrea, weavers send the thread flying by means of a shuttle. (2) a roof gutter or water channel made of a bamboo split in the middle and freed of its nodal partitions.

Note the riddle : kaṭea paromjana , poṭa ratamjana, the rat went past, its intestines are caught in the trap. The answer is : the weaver's shuttle.

ḍuṇḡurḡ (Or. *ṭunḡrī*, a mound ; Mt. *dongar*) subst., (1) Nag. syn. of *ḡuli*, a small or large marble of stone or dried clay. (2) Ho, a hill.

ḍuṇḡurḡ-inuṇ I. subst., the play at marbles.

II. intrs., to play at marbles.

ḍuṇku Nag. var. of *ḍumku* Has.

ḍuraku-ḍuraku Nag. var. of *ḍum-kuḍumku*.

ḍur I. abst., the Indian Bustard Quail, *Turnix taigoor*. Its call is a long continued purr or roll. The same name with a specification is given to (1) *laparḍur*, *lupurḍur*, or *lupḍur*. (2) *karḍur*. (3) *tiril-ḍur*. (4) *hurḍur*.

II. intrs., of the cobra, the rat-snake and the *jara* snake, to call like a bustard quail: *pandubira luduludutane ḍurjada*, *marara ḍaja hijua*, the cobra calls with a deep, long-drawn rolling sound, maybe we will get heavy rain.

ḍuraḍ-ḍur-ḍ, **ḍural-ḍural**, **ruaḍ-ruaḍ** Has. **ḍurul-ḍurul** Nag. (Sad. *ḍrui-ḍrui*. In Kh. *ruī ruī* is the cry to call pigs to the evening feed) I. subst., a cry to buffaloes for calling them from afar: *ruaḍruaḍ aīumḡtana*, *oko hoḡo keḡae rḡaitana*? The cry *ruaḍ! ruaḍ!* is heard, what man is calling out to a buffalo? II. adj., with *kakāla*, the same call. III. trs., to call a buffalo from afar: *keḡa ruaḍruaḍlīme*.

IV. intrs., to utter that call: *apisae ruaḍruaḍlḡ*.

ḍuraḍḍurad-en, etc., rflx. v., to utter that call: *enarūteo ruaḍruadentana*, *enreo keḡa kae hijutana*, he is calling for a long while already, but the buffalo does not come.

ḍuraḍḍurad-ḡ etc., p. v., (1) prsl., of a buffalo, to be called from afar: *en keḡa ruaḍruaḍḡka*. (2) imprsl., of that call, to be shouted: *apisa ruaḍruaḍlenu*.

V. adv., with the afx. *lan*: *ruaḍ-*

ruaḍlane kakāljada.

ḍur-bagel, **ḍur-bagul** trs., (1) to throw a small stone into water: *diriḍ ḍurbagellḡ*. (2) to hit the water with a small stone: *ḍae ḍurbagellḡ*, *ḍobae ḍurbagellḡ*.

ḍurbagel-ḡ p. v., (1) of a small stone, to be thrown into the water: *diriḍ ḍurbagellenu*. (2) of water, to be hit with a small stone: *ḍa* (or *ḍoba*) *ḍurbagellenu*.

ḍurbeḍ var. of *ḍorbeḍ*.

ḍur-ḍur var. of *ḍarḍur* (of things plumping into the water, not of storms).

ḍuri Has. (II. *dhurī*, axle) syn. of *pilhi* Nag. subst., the hip, i.e., the joint or the surface over it, in men, animals and birds. The corresponding part on the shoulder of animals is called *cāḡi* Has. or *caḡna* Nag. The flesh over the shoulderblade of men is called *supi*, and the shoulderblade *supijaḡ*. The depression near the hip-joint, in men, is called *ḡeḡeḡ-ḡaḡupunda*; in bullocks it is called *capal*: *aīḡa urī ḍuriḍ patubjana*, my bullock has dislocated its hip; *ḍuriree gaḍakana*, he has a sore on the hip.

ḍuri-ḡ p. v., to have a hip: *haiko kako ḍuriakana*.

***ḍuria** (Sad. *ḍuriar*) subst., a tassel or small tuft of wool or silk, dyed red, which little girls attach to their *naca*, i.e., to a thin plait of hair, about three cubits long, which even married women gather up and mix with the hair of their chignon. It serves the same purpose as false hair in other countries, but it is not

ḍuria-lija

really false hair, since a Munda woman never twists into her *naca* any other than her own hair, which, when it is torn out by the comb, is carefully put by for this purpose : *ḍuriado jugiko baila*, these red tassels are made by the Jugis or wool weavers ; *kuṛihonko laṅgan uruṅ-giṛe, ḍuria, nakṛi, haṭahon, ṭupa-hon, hisir, mundam, sakom, naḍage kirinakeḍte, horareko bonḡata*, when the girls expel paralysis, they sacrifice to the spirits a tassel, a comb, a small winnowing basket, a small square basket, a necklace, a ring and a bracelet, all newly bought, abandoning them on the road.

II. trs., to adorn with a red tassel : *nacae ḍuriakeda*.

III. intrs., to make a red tassel of some materials : *cinarako ḍuria-jada?*

ḍuria-n rflx. v., to adorn one's false hair with a red tassel : *ḍurian-janae*.

ḍuria-q p. v., (1) prsl., of the plait of false hair, to be adorned with a tassel : *amaṅ naca kā ḍuriaakana*. (2) imprsl., of a tassel, to be made of some material : *cinarā ḍuriaqlana?*

ḍuria-lija, ḍuria-sari (H. *doriya*) sbst., a woman's waist cloth made of striped or checked muslin. Such a cloth is never worn by Munda women.

ḍuria-naca sbst., a string of false hair adorned with a red tassel.

ḍuri-jara sbst., the hip-joint, in cntrd. to *bulujara*, the femur.

ḍuri-jilu sbst., the upper end of a hind leg.

ḍuruḍ

ḍurken adv., with *kuṛil, ḍunil*, imitative of the sound of a small animal or a small stone plumping once in the water : *ḍurkene uiṭlena*.

ḍurken-ḍurken adv., syn. of *ḍar-durtan*.

ḍur-kula sbst., a small kind of leopard. Note the saying : *ḍurkula mukuṛiregee hua*, the smallest kind of leopard bites men in the knee, i.e., considerable effects often arise from seemingly small causes, v. g., (1) not to mind small faults causes one to fall into grievous faults ; (2) even a man of little consequence may sometimes do much harm, v. g., by his testimony ; (3) an unforeseen statement may be unanswerable.

ḍuruḍ, ḍuruḍ-ḍuruḍ, ḍuru-ḍupu, ḍuruḷ, ḍuruḷ-ḍupuḷ, ḍuruḷ-ḍuruḷ I. adj., of crops, thatch grass, women, stunted, dwarf, in cntrd. to *ḍeḅḅ* and syns., used of men : *ḍuruḍ babako gapabu irkea*, let us reap to-morrow the stunted paddy ; *miad ḍuruḍ kuṛi senḡtana*. Also used as adj. noun, of women, in the pl. or s. ; of crops, in the pl. only : *nekan ḍuruḍko purā huṛiṅageko buṛinamoā*, such dwarf women will shrink with age to a very small size ; *ḍuruḷko gapabu irkea*.

II. intrs., in the df. prst., to be undergrown : *aletā guṛulu ḍuruḍtana*.

ḍuruḍ-q, etc., p. v., to become stunted : *baba ḍurudaḡana, māo ḍuruḍlena*, the paddy is stunted, last year too it was like that.

III. adv., the simple forms with the affxs. *ange, ge, ḡge* or *leka*, the reduplicated forms and jingles with or without the affxs. *ange, ge, ḡge* or *tan* :

durudangee dangriakana, 'she has grown into a dwarf marriageable girl.

durul-durul Nag. var. of *durað-durað*.

duru-saaga var. of *deresanga*.

durid I. abs. n., presumption, temerity: ne hona *durid* lelto kadraðkiña.

II. intrs., to try and do things above one's age or strength: ne hon gopoõe *duridatana*, this boy has the presumption to attack.

durid-en rflx. v., same meaning: nea g2 kapa ðaria, alomale metaitana enreoe *duridentana*, we told him not to carry it, that it was too heavy for him, nevertheless he tries to, *durid-q* p.v., same meaning: ne hon gopoõe *duridoa*, this boy does not mind attacking boys bigger and stronger than himself: eperane *duridq-tana* lelq kae namq, he is very prompt to quarrel, that puny little fellow.

du-n-urid vrb. n., the amount of presumption: *dunuride* *duridjana*, jetaea kajite kae manajana, he has presumed so much on his own strength that he would not listen to anybody.

durua-durua, *dui-dui*, *dûrû*, *dûrû-dûrû* (Cfr. *derendereu*, *duluq-duluq*) I. adj., (1) with *hon*, one small child able to walk, i.e., 2 to 7 years. (2) with *cui*, one undergrown calf. (3) with *merom*, one undergrown kid. It is used only in the s. When there is question of several such children, calves or kids, *ðaraqdurua*, *ðaqdui*, *ðaraðdûrû* are used. Occurs also as adj. noun: *miñq ðaraqdurua* hijatana.

duruaqdurua-q, etc., p.v., (1) of one child, to reach that age: inia *hon duruaqdurua* nado. (2) of one calf or kid, to grow stunted: ne cui puragee *duruaqdurua*jana.

II. adv., with or without the affixes *ange ge*, *tan*, *tange* modifying *haraq*, *lelq*, to grow or look stunted, of one child, calf or kid.

durûri, *durûri-daru*, *durûri-janum* var. of *dhurûri*.

duu var. of *dhuu*.

duu-muu var. of *dhuumuu*.

dû Has. I. subst., a bump-like excrescence anywhere on the body, except on the belly, where it is called *bunua*, hernia, and in the face, where it is more often called *turq*. In Nag. these three kinds of excrescences are all called *batur*. The first and *joke*, a tree wart, are sometimes used instead of each other: *Tipuruharama* *lutur arapedre dâ mena*: old Tipuru has a fleshy excrescence on the cheek near the ear; dearee *dâko* hadkia, they cut out the excrescence he had on his back.

II. adj., who has such an excrescence: *miad dâ* *kerale kirinakia*. Also used as adj. noun: he *dâ*, *dola* *haspatalrele hadrikatama*.

III. intrs., to get 'such an excrescence: *marimarite inia molon dâtana*.

dû-y p.v., same meaning: *inia molon dâytana*.

dûrû var. of *duruaqdurua*, but not as adv. When used as a nickname, it sometimes sticks to people in after-life.

dûrû-dûrû var. of *duruaqdurua*.

APPENDIX

TO LETTER D.

NOTATION AND ANALYSIS

OF

MUNDARI MUSIC

BY

REV. PETER HIPPI, S. J.

The following remarks and notations were written by the Rev. Fr. P. Hipp S. J., in 1908 at the Catholic Mission-station of Sarwada.

The music of the Mundas is as lighthearted and gay as they themselves seem to be.

Their melodies are of the simplest, always in "common time" although one or the other of their instruments uses "triplets".

The accents both in singing and playing are not so clearly marked as in our own music. In their singing they often use "appoggiaturas".

The "pace" of their melodies, music and dances is about that of common European military marches, rather "allegretto".

They have both major and minor modes (keys).

"Melody or tune is a wellordered succession of single sounds". This definition of melody applies to the Mundari songs as well as to our European songs. The specimens I have written down, show that these primitive people have melodies in the proper sense of the word though they may be simple in their construction.

They have no "harmony", though it would not be difficult to supplement at least some of their melodies with harmony.

Time. "Every musical composition" is divided into short sections of equal value (measures). The Mundari music makes no exception. Though it happens sometimes in their performances that singers fall in at the wrong beat, they are quickly put right again by the strict time the instruments keep. This rectifying process is obtained either by their inserting a syllable, or slurring quickly over two or more, or by lengthening or shortening the final notes of a bar as the case may be. In pieces sung in quadruple time it sometimes happens that in the repetitions the singers fall in at the third beat of the first bar, or at the first or third beat of any succeeding bar. But this does not interfere with the rhythmical divisions; for in such cases that particular beat becomes the first beat of the first bar or rhythm (measure, time, accent) recurs periodically in this modified manner. Or in other words: At the completion of the tune, they may have one bar of double time and then again periodically throughout the repetition quadruple time, making thus the secondary accent (up-beat) the primary (downbeat).

On account of the frequent use of "appoggiaturas" the peculiarity I have just mentioned, and the singular nature of their drums it takes a foreigner a considerable time to grasp their measure. Perhaps the quickest way to get at their "timing" is to observe the cymbal which is always struck at the accentuated notes (down-beat in double time and down and up-beat in quadruple time).

The next instrument which gives a clue to their measure is the *Nagara*. The Mundas themselves take their time from the *Dumang*.

They have different kinds of melodies.

1. Songs used by children at their play.
2. Songs and dances executed with the accompaniment of drums and cymbals (Proper dancing songs).
3. Songs which come into a Narrative, a pleasing diversion breaking the monotony of a narrative.
4. Marriage songs.
5. Songs which are executed when singers and musicians are seated. Hunting songs, which also may serve as dancing songs are generally sung on the way to and from the chase.
6. Incantations. These are not properly speaking songs. I gave a specimen of this not exactly for the sake of music, but to please the Rev. Fr. *Hoffmann*, who wished to have a specimen of this kind of chant.

The melodies mentioned in Nr. 1, 3, 4 and 6 are sung *without* the accompaniment of drums and cymbals.

These six kinds of songs seem to be of Mundari origin, being adapted to the character, temperament and natural bent of the Mundas.

7. More difficult and complicated songs which date from a later period, imported from other more cultivated tribes. These songs have a sombre and solemn turn about them and the Mundas themselves call them *hambal durang*, heavy or difficult songs.

I.

SONGS USED BY CHILDREN ON THEIR PLAY-GROUND.

An abler pen will I hope describe these merry-go-round plays of the Mundari children, and will indicate when the children fall in with their singing and how they manage to finish their play just at the end of the tune.

Specimens Nr. 1, 2 and 3.

II.

SONGS WITH MUSIC (DRUMS AND CYMBALS).

If girls perform their dances and consequently join in the singing, the musicians and men-singers go through a strophe and the girls immediately repeat the same, with sometimes a slight change just at the last note. The repetitions go on sometimes for a considerable time.

Specimens are Nr. 4 to 9.

Nr. 4, 5 and especially 6 are of a joyful, bright, merry character.

Nr. 7, 8, 9 are graver, somewhat melancholy. This perhaps by the very fact that they are in the minor mode.

Nr. 9 has still another peculiarity, i. e. some of the instruments perform in triplets, whilst the cymbals strike always at the accentuated notes. The effect is to make the song still more sombre.

The accompanying instruments consist of the following:

1. *Dumang*, their principal and leading drum. It is played by the two hands beating the two sides of the drum, sometimes alternately, sometimes together. In the specimens I have written out I used the following indication (For description see article under the word *dumang*, for illustration see Pl. XXVII. 1.):

right hand

left hand

— means long and as a rule equal to two — —, there is always stress on —.

‡ means a very short tapping with the right hand.

2. *Dulki*, played by right hand on right side of drum and a stick with the left on the left side of the drum. (Pl. XXVII. 2.)

In default of the *dumang*, the *dulki* is the leading instrument. In fact a comparison of my marking of the beats of *dumang* and those of the *dulki* will show that the role these instruments have to play in Munda musical performances is almost identical.

3. The *Nagara*, a big drum, with only one drum-skin, the other side of the drum being rounded off, played with two substantial sticks. (Pl. XXVII. 4.)

4. The *Rabaga*, a small-sized drum with only one drum-skin as the *nagara*, played with two thin bamboo-rods. (Pl. XXVII. 3.)

5. The cymbals. (Pl. XXVII. 5.)

I hope, the very Rev. J. Hoffmann S. J. will give in his own pithy style a fuller description of these instruments and how the Mundas construct them, and which materials they use in the construction of them.

Likewise the Rev. Fr. Hoffmann will I trust also give a description of the dances' steps. I am only concerned with their music.

The beginning of every song is made by the leading singer, who sings as a rule one or two bars of the song: this is a kind of a motive. The other singers fall in after the first period.

The *dumang* (or in default of the *dumang*, the *dulki*) starts with some halfhearted beating with the right hand as if it were to find the time. When he is sure of himself he gradually gets into form, then gives a few taps with the right hand as a sign for other instruments. Then all the rest, (having taken the clue from the *dumang*) fall in. Henceforth to the end of the song everything goes like clockwork. Even the singers and dancers have to regulate themselves henceforth by the beating of drums and cymbals. — During dances the players are always on the move, keeping time with every nerve of their bodies.

To describe these dances does not enter into the scope of the work I am asked to do.

III.

MELODIES FORMING PART OF NARRATIVES.

During some stories called *durang kahani* (song-stories) the reciter breaks in with a very simple, childlike song, which is repeated by the

listeners. The reciter then continues his story and winds up with another melody which is similarly repeated by the listeners.

I have noted these songs as Europeans would render them. Perhaps the nearest approach to the reality we have in the songs of a little European girl who sings her first melodies.

The pitch of certain notes is not clear and even in the "time" there is hesitation and sometimes deficiency.

Specimens: Nr. 11—14.

IV.

MARRIAGE SONGS.

These melodies are also sung without the accompaniment of drums. Sometimes however these songs are accompanied by a kind of flute or a onestringed quaint instrument (Rutu or tuila). All join in these songs whether they are musically inclined or not. The result is firstly, that there is considerable difference in some notes and secondly that the time is not well marked.

V.

INCANTATION.

Specimen Nr. 16.

VI.

SONGS WHICH SEEM TO INDICATE A LATER ORIGIN.

The rhythm is quite peculiar and somewhat difficult. In fact, it took me a considerable time to find out their measure. I can well understand how foreigners may be misled by the seeming irregularity of the beating of drums and strange movements of the drummers to give a judgement to the effect that at least in these songs the Mundas have no time. Perhaps the quickest way to get at their rhythm is to observe first the cymbal, then the nagāra and rabāga (because these instruments bear some similarity to certain instruments familiar to us).

These songs have a weird effect, especially when the girls repeat a particular bar. Unlike to the songs in the II. category, where men and girls sing alternately the whole melody, here in this category the girls repeat only a particular bar in a somewhat subdued tone.

Again to describe the dancing does not concern me here.

Finally, I must remark, that undoubtedly, several shades and peculiarities escaped me. I had only a short time at my disposal, during which I had to listen over and over again to their performances, had to analyse them, write the notes and jot down these remarks.

I laboured also under several disadvantages. First I had nothing to go by in the shape of written music. Secondly it seems to be the general impression of Europeans that there was no time or method in Mundari music and songs. Last not least, I do not understand a word of their language. I had to make use of an interpreter (though a very intelligent one, the Very Rev. Fr. *Hoffmann*, than whom there is none who knows better their language and usages). Above all I could not

understand the meaning of their songs, which would have assisted me immensely in my work.

Three points however are evident to me:

- 1) they have *strict time* (measure, rhythm or whatever you may call it).
- 2) they have different kinds of melodies.
- 3) these different melodies mark different mental moods or dispositions of their soul (Gemüth). Some are childlike. others gay, others again have a sad turn about them.

Certainly the music as music could be improved on. But it would be difficult for a foreigner to improve upon these primitive, natural, childlike melodies without modifying or impairing their characteristic simplicity.

P. Hipp. S. J.

Sarwada, 24. August 1908.

I. CHILDRENS' PLAY SONGS, USED BY CHILDREN ON THEIR PLAYGROUND.

Nr. 1.

Bu - ru ku la ra - ked se - ke re - ko li - ru - ked bu - ru

ku - la ra - ked se - ke - re - ko li - ru - ked bu - ru.

repeated until they have nearly completed the play, then:

ku - la ra - ked se - ke - re - ko li - ru - ked. Cur - re

The "Curre" is a shout, notes of which are hardly distinguishable, but something like a fifth or sixth higher than their tonic.

Nr. 2. *Muiko saking inung.*

Mu-i-ko saking mui - ko I - ca le - ko tu - ru - re - ko dimbu saking keo - ra ke - o - ra.

Nr. 3. *Sisi dunguri inung.*


He - re ba - teng ba - tan khu - di - ba - teng ba - tan Si - si dun - gu - ri

ma - ma dun - gu - ri Ben - ga - ra ben - ga - ra cur - be.

II. DANCING SONGS.

Nr. 4.

2
4



Na - le di - su - me - do o bui - na bin - di ka - me se - sene da - ri

Dumang:

— } etc.

Dulki: stick-

etc. nearly as dumang.

Nagara:

{ etc. in
- { triplets.

Rabaga: {
r. ♀ = ♀ = ♀ = ♀ = ♀ = ♀ =
l. ♂ = ♂ = ♂ = ♂ = ♂ = ♂ = } etc. in triplets.

Cymbal: • • • • • • etc.

Na - le bui - na bin di ka - me se - se - ne da - ri


Instruments as above.

NB. The dumang strikes sometimes right and left together, leaving the left on the instrument so as to deaden the sound for a moment. This has a weired effect.
o means silent.

— means stress or accentuated.

‡ for the Rabaga means "rolling" similar to the rolling of a small drum.

Nr. 5.


 Doe - sa - ko ho re - do ko - ro mi - ru o - mon-

le - na Ku - ku - ra ko da - ren

etc. finishing finally at "daren".

bha - la bha - doe - sa ko - ho

Nr. 6.

Nagara:  etc.

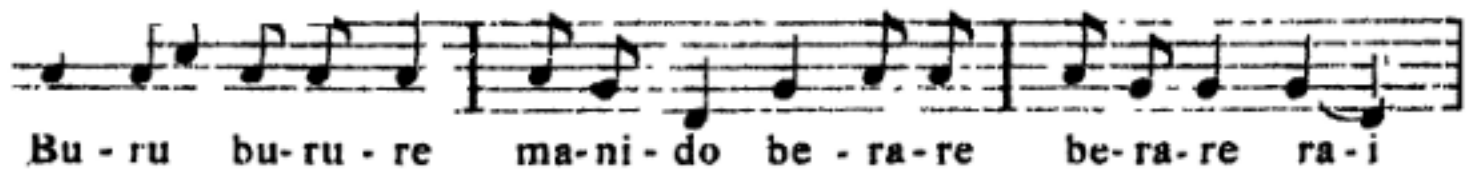
Ci - ma - e se - ter - tan ram - ba - ram sa - la - tan.

Cymbals on the I. and III. beat.

Nr. 7.

1 st. Verse

Men:



Bu - ru bu - ru - re ma - ni - do be - ra - re be - ra - re ra - i

Dumang:

etc. with some variations.

Dulki hand:
stick:

etc.

Nagara:

etc.

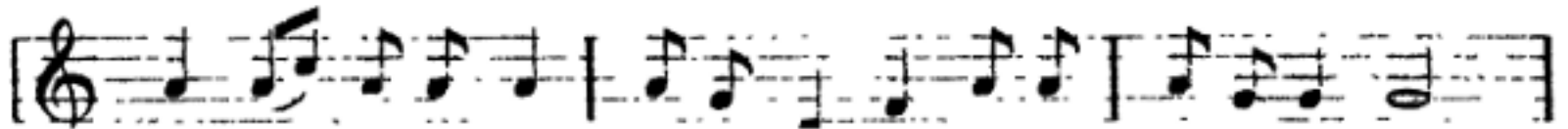
Rabaga: { r.
l.

etc.

Cymbal:

etc.

Women:

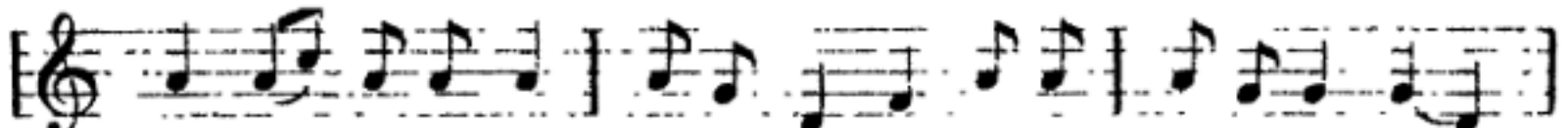


Bu - ru bu - ru - re ma - ni - do be - ra - re be - ra - re rai

same accompaniment as above.

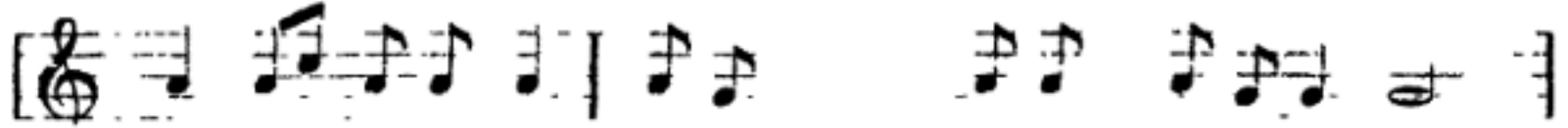
2nd Verse

Men:



Li - mang lo - mon - ga ma - ni - do, ki - da - ra ko - da - ra ra - i

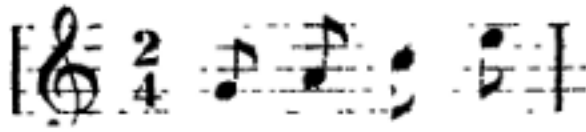
Women:



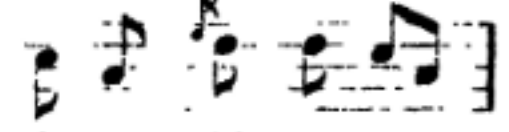
Li - mang lo - mon - ga ma - ni - do, ki - da - ra ko - da - ra ra - i

Nr. 8.

1 st. Verse:



Ga - ra ga - ra



lang do - e bi - a - na

Dumang: { r.
l.

etc.

etc.

Dulki: { r. hand
stick

etc.

etc.

Nagara:

etc.

etc.

Rabaga: { r.
l.

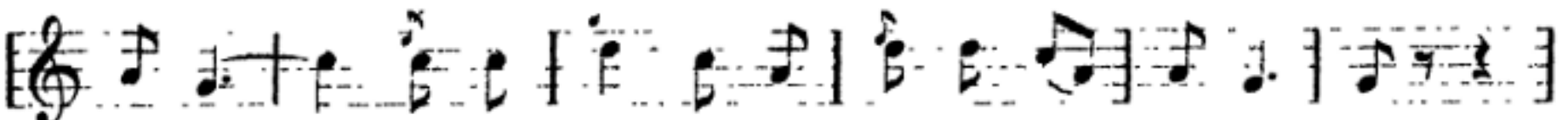
etc.

etc.

Cymbal:

etc.

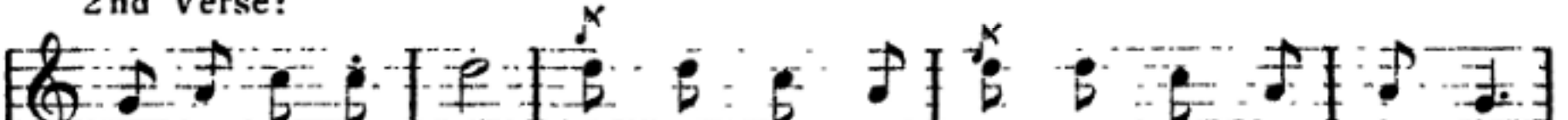
etc.



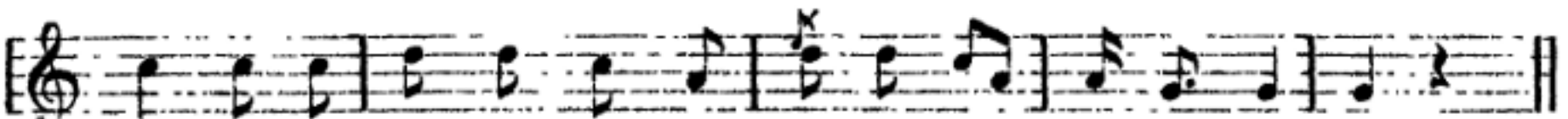
hoe - o - na ba - i, lang do - e bi - a - nae hoe - o - na

Instruments continued.

2nd Verse:



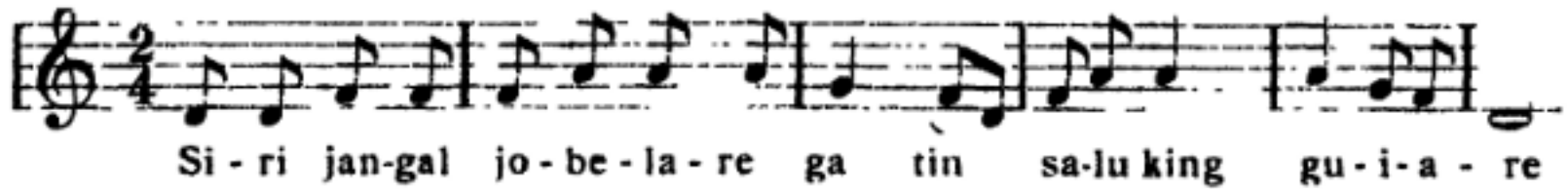
Na - i na - i te do - bo do - e ti - pa - ra - e to - po -



ra ba - i do - ba do - e ti - pa - ra to - po - ra bai.

Girls repeat each verse just as the musicians and singers have rendered it.

Nr. 9.



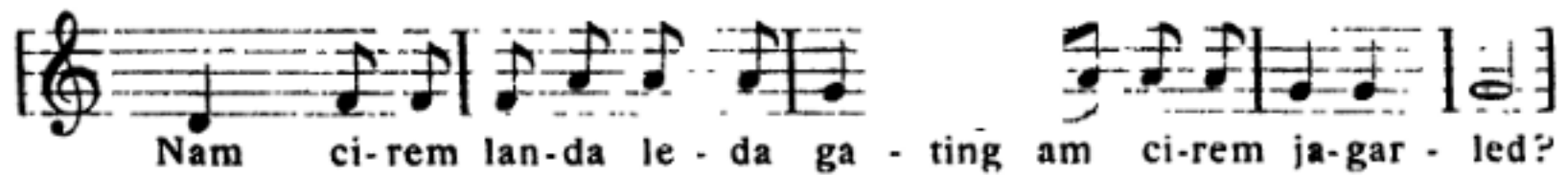
Dumang: $\left\{ \begin{array}{l} r. \\ l. \end{array} \right.$ etc. with some variations.

Dulki: $\left\{ \begin{array}{l} r. \\ stick \end{array} \right.$ etc.

Nagara: etc.

Rabaga: etc.

Cymbal: etc.

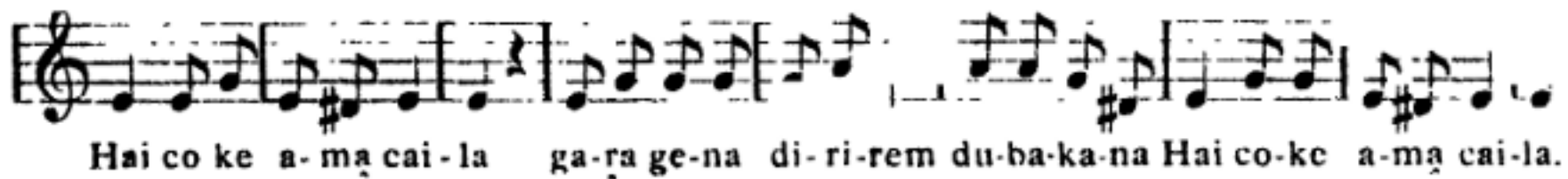


Dumang etc. continue as first part. Girls (dancers) repeat same.

III. BAJAN DURANG

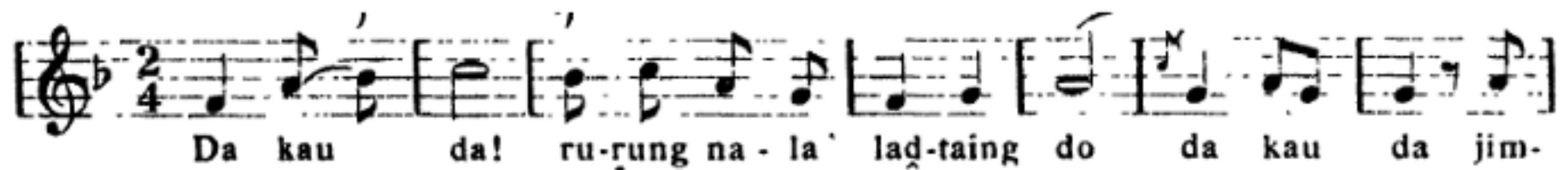
(SITTING SONGS WITH INSTRUMENTAL ACCOMPANIMENT).

Nr. 10.

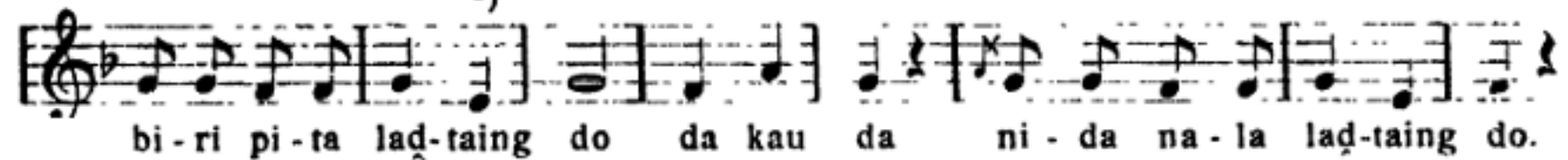


IV. DURANG-KAHANI: STORIES WITH INSERTED SONGS.

Nr. 11. Middle of narrative: Crow, bring back the bread I baked.



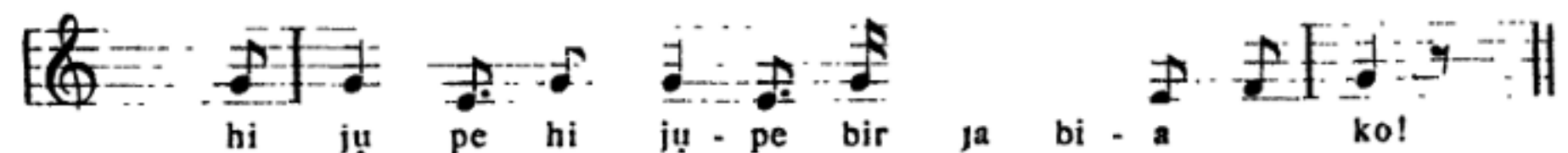
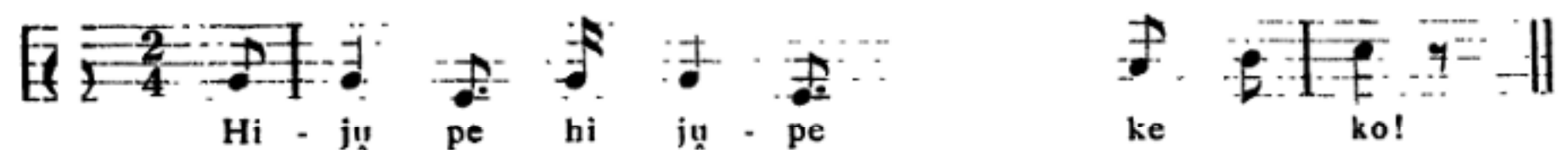
2)



1) this note is something between si natural and si flat.

2) something between mi and fa.

Nr. 12. At the end of the narrative: Buffaloes come back!



1) this note is something between natural and flat.

These two melodies are perfect little musical gems. So simple and pleasing. Just the kind a musician would like to make the theme of variations.

Nr. 13. Middle of narrative.

a) as sung by the storyteller.



A - lo - pe jo - ma a - lo - pe jo - ma pun - di ni - si - ko!
 a - lo - pe jo - ma a - lo - pe jo - ma ka - bra ca - ru - ko
 aing - doing ho - ro - tan i - ca cin - gri ha
 aing - doing jan - gi - tan san - sum da - ri da - li.

¹⁾ something between si natural and si flat; ²⁾ hardly distinguishable.

b) as I would have expected and as it is perhaps meant to be:



Certainly again a pleasing and simple melody.

Nr. 14. End of narrative.



U - re - me - a niu - ra lo - soe lo - soe!
 Ri - de - me - a ho - ro! ho - ro ro - gò - ro ro - gor!
 Ke ce - le me - a toe - a! toe - a te - pe - lè te - pel!
 he - ri - me - a ro - ko! ro - ko meng meng.

Is this not a beautiful simple natural tune: so pleasingly imitative!

V. MARRIAGE SONGS, ACCOMPANIED OFTEN BY THEIR FLUTE OR THE SINGLE STRINGED INSTRUMENT CALLED THUILA.

Nr. 15.

Ja - o - do - re min - ju - ra Ja - o - do - re min - ju - ra, nen - ga - ing

ra - ca na - pu - i - nge ra - ca ka - ko du - ba me - nea min - ju -

ra, nen - ga - ing ra - ca na - pu - i - nge ra - ca ka - ko du - ba me - nea

1) something between natural and flat; 2) when they come to this bar they seem to get excited and sing faster with the result that this bar seems to be a "ternary measure" (triple time). Alternate notes I marked with a dot.

VI. INCANTATION.

Nr. 16.

To every note a syllable.

VI. KARAM OR HAMBAL DURANG.

Nr. 17.

Ne di - sumdo du - ku da - sa, ha - sa da - si o - te ha - sa

he - la ma - no - a ja - na - o - gem ge - ran - ge a su - ku ba - no - a

Girls: Su - ku ba - no - a. Men: O - ho ho ho ho ho bha - la he - la ma - no - a

Girls: Ja - na - o - gem ge - ran - ge - a su - ku ba - no - a. Su - ku ba - no - a.

Then follows one or a half or one and a half bar of drumming and they begin again. The drumming begins softly at *hela manoa*, before *oho* (a kind of shout) he gives a sign to the other musicians by tapping three times in quick succession with the hand. At "*Oho*" all begin in right earnest and then they go on as regular as a clockwork. The singing of the girls is subdued and has a weired effect.

Dumang: just as nagara below.

Dulki: | stick as nagara below. etc. with variations.

Nagara:

Rabaga: always is this manner. At the suku banoa, when it pleases him, always, or for two beats only rolling.

Cymbal: allways at the first and third beat regularly.

2 3 4 1 2 3 4 1 2 3 4

These four bars form a period, which is allways repeated regularly. As I stated above, the singers fall in sometimes at the wrong time, then at times the third beat of the first or the first or third beat of any of the 4 succeeding bars may become the first beat. But this does not matter. The musicians go on and music, dance, singing, walking, turning goes on as clockwork.

Nr. 18.

Men:

No-ko-re-ga cai-la mai-la O-ko-ic-gam du-ba ka-na?

nu-li-ta da au-lang se-na bai. Rad-ha Rad-ha nu-tum

O-ko-e ru-tu-i o-rong-tan. Rad ha Rad-ha nu-tum

Girls:

Men (shout):

Rad-ha Rad-ha nu-tum. O ho ho ho ho ho ho Nu-li-ta

da au-lang se-na bai. Rad-ha Rad-ha nu-tum. No-ko-e

Girls:

ru-tu-i o-rong-tan. Rad-ha Radha nutum. Rad-ha Radha nutum.

The accompanying music is the very same as in Nr. 17. All the remarks I made for Nr. 17 hold good for this. I must also state, that the singers do not give the value I had to give them on writing them down in our European notation. But the "Radha Radha nutum" is always well marked and just as I have written it down.

Once again I remark that the timing of the music could not be more regular.

ANALYSIS OF THE ABOVE MELODIES BY REV. FATHER HUGO AMAN S. J.

The following notes are some remarks of a lover of Munda music. They do not claim any special weight or authority as far as Hindu music in general or Munda music in particular is concerned, for the simple reason, that the writer had neither sufficient time nor occasion to enter deeper into the subject.

These Munda melodies were handed over to him by the Rev. *Fr. J. Hoffmann S. J.*, who had taken great pains to have them fixed and noted down together with the childrens' playsongs. For he was rightly convinced, that origines of melodies might have to be traced back to such sources. And, as he was one of the first, if not the first, to point out the importance of the *poetry* of aboriginal races in general, so too was he the first to insist on their music beeing exactly noted.

Nr. 1.

Bu - ru ku - la ked se - ke - re ko li - ru - ked, bu - ru

ku - la ra - ked se - ke - re - ko li - ru - ked bu - ru

ku la ked se - ke - re - ko li - ru - ked. Chur-re!

At first sight this "Merry-go-round" song looks rather raw and unkempt like the little imps, who sing it at their plays. But in spite of its great simplicity — one might say even poverty, — this song is full of life and has a pleasing effect.

A short description of the play, at which the children sing this melody, will help materially to convey an idea of the song.

Some ten—fifteen children draw up in a line, leaving enough distance between each other to allow the children to pass freely between the intervening spaces: A B C D E F G

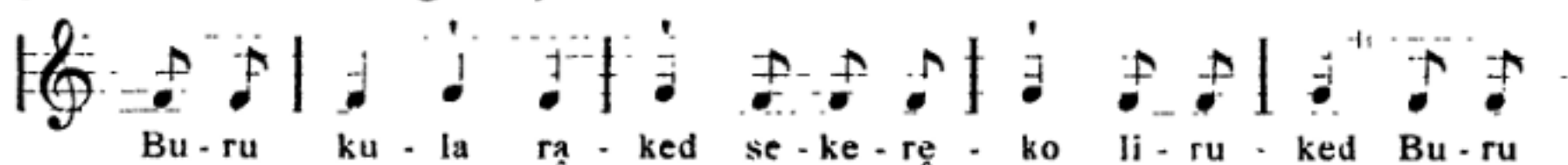
Stretching out their arms they catch hands with each other. Now the leader A begins to sing: Buru kula raked . . . , at the same time,

turning (towards B) round his own axis, he passes under his own uplifted left arm and the right arm of his neighbour B and returns to his first position. Whilst he performs these movements, he finishes the first 4 bars of the melody up to *li-ru-ke-d* inclusively. At this moment B joins the singing, and, following the lead of A, both pass between the uplifted arms of B and C, and return to their original positions. Then, at the word "*buru*" C joins the chorus and all three A, B and C pass between C and D, and so on.

Since gradually more and more children take part in the singing and the movement, the excitement increases; the children begin to run, the aim being, that all the *singing* children should once have passed through, whilst the 4 bars of music are being sung. As progressively more and more children have to pass in a comparatively short time, they are satisfied with the leader passing at the precise moment, when the chorus begins a new repetition of the 4 bars (at the word "*buru*"); the rest pass through as well and as quickly as they may. The result, after a short time, is a spiral, snaillike entangled line of running and singing children. When finally the leader has passed between the last two members of the row, the whole tangle is uncoiled and shouting victoriously "*Churre*" they draw up again in a single line, but in inversed order:

..... G F E D C B A.

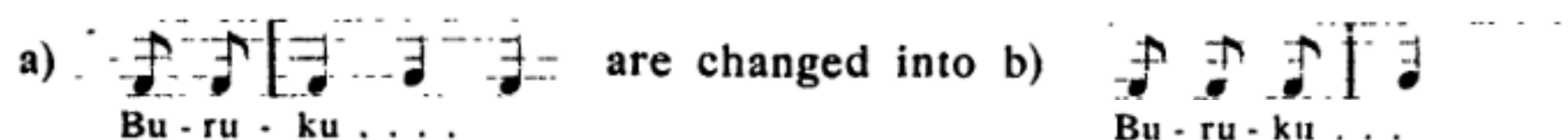
Analysing the song, we find, that the *melody* is the very simplest possible, consisting only of the interval of a second:



The *Rhythm* consists of an interchange of crotchets (♩) and quavers (♪), which latter are arranged in pairs (♪♪) or in triplets (♪♪♪).

The *accent* which is clearly perceptible, is in the second bar on the second, in the third and fourth bar on the first note. The first bar is without accent.

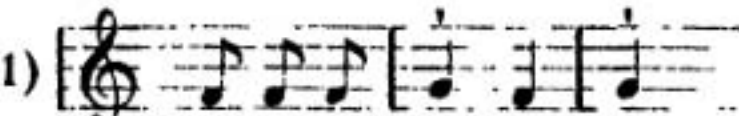

Order is brought into this, at first sight, rather wild rhythm by the peculiar way the children render the song. After several repetitions of the above melody the movements of the children grow faster by the excitement of the play and consequently the first three notes of



by drawing the third note "ku" into the first bar [Cfr. a) and b)]. The crotchet (ku) becomes a quaver (♪), which combines with the two preceding quavers into a triplet. The song runs now thus:



Thus the song is divided into two perfectly symmetrical parts with the accent on the first note of each bar:

1)  2) 

Bu - ru ku - la ra - ked se - ke - re - ko li - ru - ked.

The only variation is in the second bar of the second part, where two quavers (li ru) take the place of the crotchet (ra) at the corresponding place of the first half.

Nr. 2. Closely related to this song is the following melody:



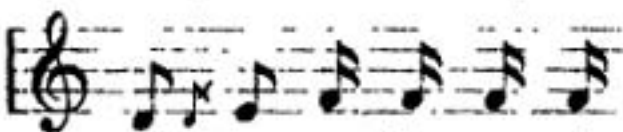
Mu - i - ko saking mu - i - ko i - ca - le - ko tu - ru - re - ko dimbu sa - king ke - o - ra ke - o - ra.

This song shows some improvement on the proceeding one, the melody of which, the interval of a second, is retained and forms the

central part of the song:  The relative importance

mu - i - ko i - ca

of this group of notes is brought out also quantitatively by two crotchets (♩), one of them prolonged by a dot, whilst the other notes, the two concluding notes excepted, are all quavers (♩) or semiquavers (♩).

The first bar  is a kind of introduction,

Mui - ko sa - king mu - i

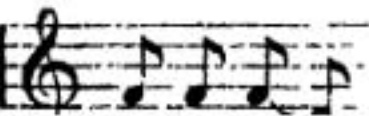
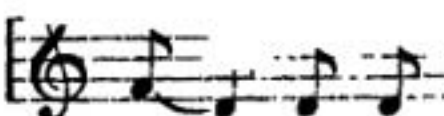
which raises the melody to the level of the central group. The descent, however, is made in three distinct steps of a third each:


1. step 2. step 3. step 

le - ko tu - ru re - ko dim - bu sa - king

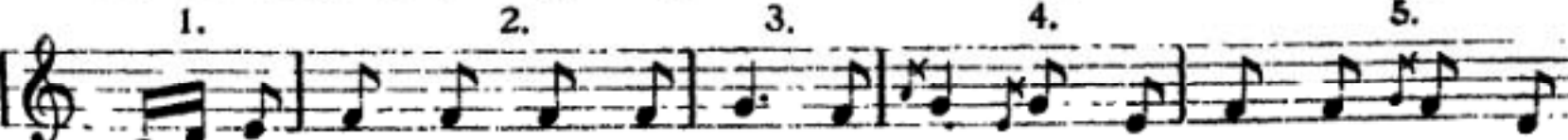
These two last bars of the descending melody (bar 4 and 5) form a beautiful contrast by placing in bar 4 the

interval of the third first between the third and fourth:

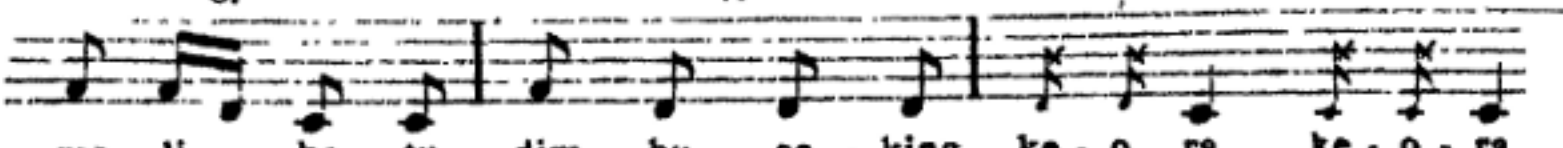
 and in the following bar between the first and second quaver: 

Bar 6:  brings the conclusion, the final note, a quaver, being emphasised by repetition, and forming a kind of fullstop.

At Sarwada two singers gave the following version of song Nr. 2:

1. 2. 3. 4. 5. 

i - ko sa - king mu - i - ko i - ca - le - ko tu - ru - re - ko

6. 7. 8. 

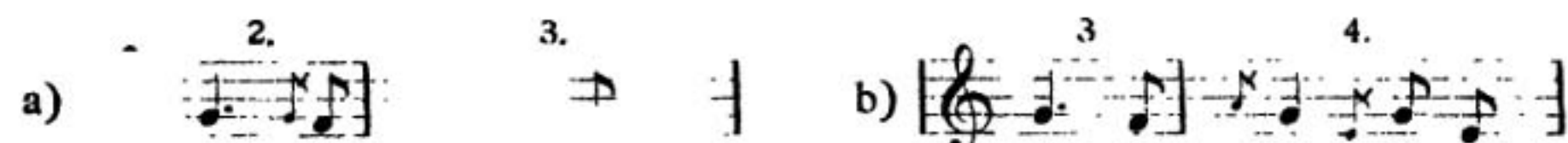
ma - li ha - tu dim - bu sa - king ke - o ra ke - o - ra.

This version shows several significant changes, in my mind decidedly improvements. The first bar already shows an important change. The melody begins with the same note, with which it also ends (cfr. first and last note). The tonica is thus brought out more clearly. For the sake of comparison I give both versions side by side:



The four consecutive semiquavers (♪) in a) have grown quantitatively into four full quavers (♩), which improves the somewhat difficult rhythm of a) considerably.

The next two bars are almost identical in both versions:



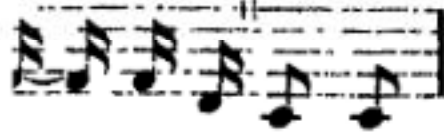
Bar 4 and 5 (resp. 5, 6, and 7 of version b) show the greatest and most remarkable change:

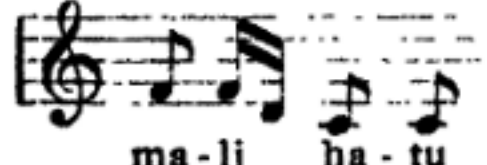


Between bar 4 and 5 of a) a new bar (6) has been added, even new words "mali hatu" have been inserted. Is the new bar an intruder, or has it been left out in a)?

A careful analysis shows the remarkable fact that the "intruder" is a repetition *en miniature* of bar 4 and 6 of a), viz.



The two bars 4 and 6 of a) have been telescoped in b) into bar 6, "the intruder", in a very simple way; the notes of bar 4 and 6 in b) have been robbed of half their quantitative value, that is each quaver (♩) becomes a semiquaver (♪), and each crotchet (♪) a quaver (♩). The insignificant (as far as quantity is concerned) grace-notes of bar 6 have disappeared altogether. Hence bar 4 and 6 of a) are changed into the one bar 6 of b)  which, by substituting a word

with two syllables "mali" for the 4 syllables of "turu reko" becomes:  of b).

Here a word is needed about *grace-notes*.

In the above melody several smaller notes are inserted. Although distinctly audible, they seem to have no fixed time-value as compared

with the other notes printed in bolder type. Whilst the main melody is more or less fixed and rigid, these grace-notes are in a somewhat fluid state and vary with the individual singer according to his mood and genius.

To the student of Munda music this variable element creates a considerable difficulty, because on account of it it is extremely difficult to have the same melody repeated in the same way. Even the same individual will repeat the same melody with different grace-notes. The singers seem to vary the grace-notes unconsciously. Several times the singers, when asked about their variations, flatly denied, that there was any difference in the melodies rendered by different individuals. When finally their attention had been successfully drawn to these variations, the prompt reply was given: This man is from another village, or: this man was working for a time in another village.

Perhaps these grace-notes owe their origin to a desire to bring more variety into the simple melodies. Or in some cases they may be some faint reminiscences of melodies or variations, which are just dying out from the minstrels memory. Since the Munda-melodies live only in the mouth and memories of their bards, it is easily explained, that here and there new shoots will crop up, whilst in other places some branches drie up and die.

Nr. 4 and 5. Together mit Nr. 2 we must study also the dancing songs Nr. 4 and 5 on account of their great similarity with Nr. 2.

Nr. 4.

Na - le di - su - me do bui - na Bin - di ka - me se - se - ne
da - ri na - le bui - na Bin - di ka - me se - se - ne da - ri.

Nr. 5.

Doi-sa ko ho-ra re-do ko-ro mi-ru o-mon le-na Ku-ku ra-ko da-ren.

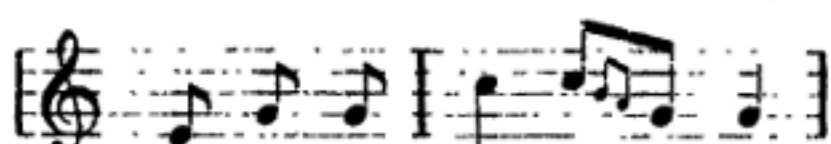
By placing the last three songs side by side, we can easily study the progress of the composer:

Nr. 2. 1. 2. 3.
Nr. 3.
Nr. 4.

The first bars of these three melodies are almost identical. To begin with the interval of a third in Nr. 4 and 5 is filled up by a note

This little song deserves special interest and study, not because it is more beautiful than the rest, but precisely on account of its imperfection. We see in this melody the Munda mind still at work as it were. The laws of imitation and variation, which in some of the songs are applied with the facility and correctness of a masterhand, are used also here, but with less precision, accuracy and grace.


a) The motive or *theme*, if we may use this technical expression for these wild flowers of the jungle, is contained in the first 7 notes:



 This melody is composed again of two symmetrical parts, the one ascending:

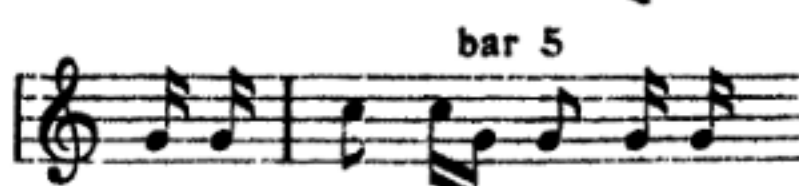
 the other descending:  which combine

into a simple pleasing musical period. The *intervals*, it will be noted, are no longer restricted to a second or third, but include now the fourth (or inverted fifth), which form the elements of the simplest harmony in European music. In European music however the lower *do* would be the *tonica* or fundamental note of the melody; but this note does not occur at all in the song before us. The *Fifth (sol)* takes the place of the *tonica* and forms the centre of the melody, around which the other notes twist and twine like creepers around the stem of a tree. This *tonica (sol)* is brought into prominence by the fact that it occurs not less than 20 times in a song containing only 34 notes. Next in frequency comes the highest note (*do*), the octave of the *tonica* in western music, — which is found 8 times.

b) The musical period, which with its ascending and descending movement opens the melody, is repeated once more, exactly note for note, in the bars immediately following. After thus, by repetition, the principal melody (motive) has been well established, it is repeated afterwards with some very interesting variations.

c) The fourth bar:  is a repetition of the second or descending part of the leading melody, with but one difference

viz. the notes of bar 4:  have just half the time-value of the corresponding notes of the original melody in bar 2: 

d) The following group of notes:  bar 5

repeats again almost the entire original melody, only the first note "*re*" being left out. The other notes have their corresponding counterpart, but only half the time-value of the original motive is given to the corresponding notes of the variation, as is shown in the following two lines:

original melody:  bar 1 variation:  bar 4

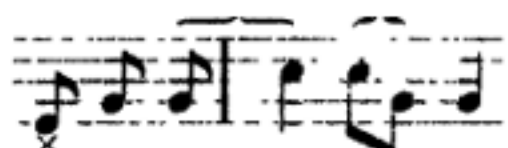
The note "re", which has been neglected in the variation is marked x.

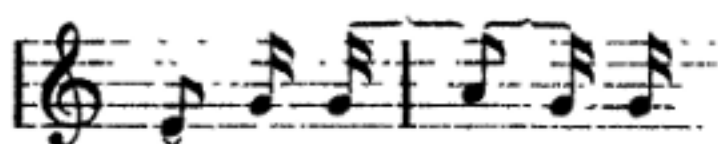
e) Instead of bringing this new, abbreviated form of the *theme* once more, as the last two notes of bar 5 might lead us to expect, (cfr. the same two notes at the end of bar 4), a new variation is introduced in bars 6 and 7:

variation:  bar 6 7

original:  bar 1 3

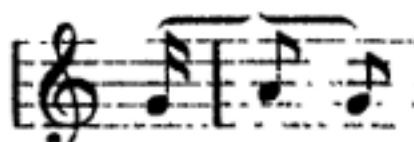
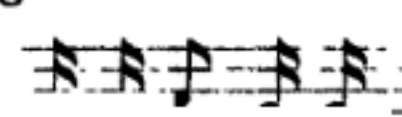
The more prominent features of the original motive, with its rise and fall of melody, are also in this last variation still recognisable, but it is much reduced and shortened and only the general outlines remain. The

interval of a *Fourth* of the motive:  has been

telescoped into the interval of a *Second*: 

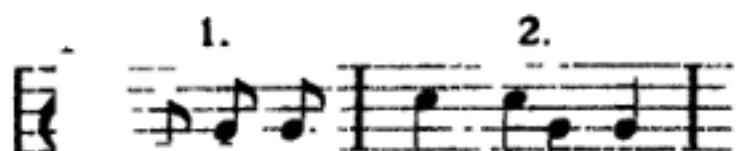
The first note "re" (x) of the motive finds again its place in this new variation. Whilst in the preceeding variations the single notes have exactly half the timevalue of the original melody, this proportion is no more kept in its *entire* exactness.

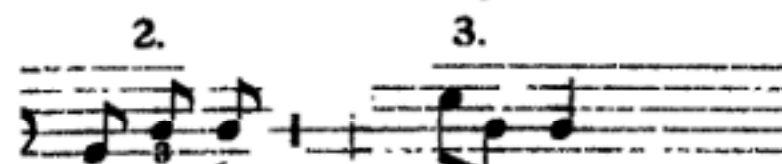
f) The final and last variation consists in the last three notes (bar 7):

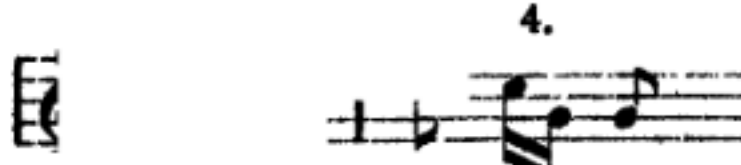
 which again are nothing else than a still more abbreviated form of the forgoing variation: . Again only the

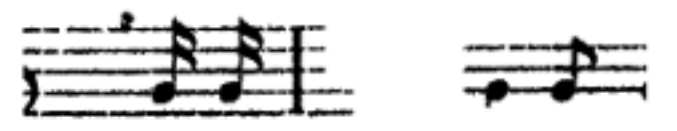
general outline of the melody, the rise and fall of a second remain.

If we now compare the single parts of this song, they read as follows:

a)  1. 2.

b)  2. 3. = repetition of a).

c)  4. abbreviated variation of second part of a) and b).

d)  abbreviated variation of the whole of a).

- e)  = reduced variation of d).
- f)  = reduced variation of e).

As a stone dropped into the water draws rings and ripples, which gradually are lost again on the surface of the water, so the melody, which first arose in the original theme, grows fainter and fainter in the different variations, till it finally dies away.

This little song shows clearly, that the Munda, unconsciously though it may be, builds up his melodies according to a certain plan, that is, to use the technical term, thematically. The theme or motive is the backbone of the song, giving unity and order, symmetry and proportion to the melody. Monotony is avoided by the introduction of variations in the quantities of notes (timevalues) and modifications of the intervals of the melody itself.

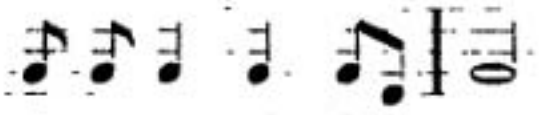

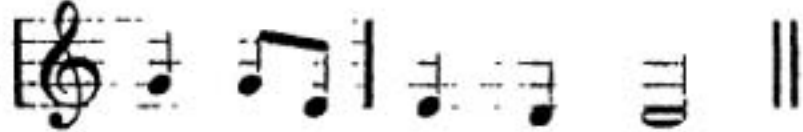

Nr. 6 is another good illustration of the technique of Munda songs.



O ko hi ju tan lim pi - tan?

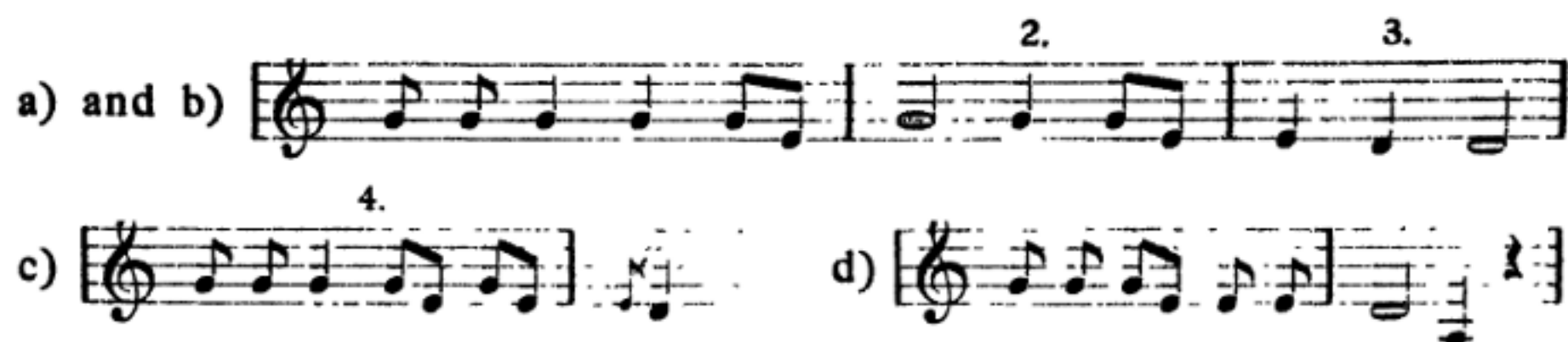
ter tan ram - ha - ram sa - la ta

The song is clearly divided into two parts, each of which is again subdivided into two minor sections. The symmetry is perfect as is seen easily, if the 4 parts are written in parallel lines:

a) 	c) 
O ko-e hi - ju tan	Ci-ma-e se - ter - tan
b) 	d) 
cau - lim cha - pi - tan	ram-ba-ram sa-la - ta - n.

b) is an abbreviated variation, ending into another tonica (*Grundton*); the different timevalues, it will be noticed, are beautifully balanced in opposition to each other. a) consists of one bar and a half, b) of half a bar and a full one.

c) is another illustration of what I have called above "telescoping" of melodies; for c) is nothing else but a) and b) in an abbreviated form. The characteristic intervals of the melody in a) and b) remain, the timevalues have been curtailed, so much so, that the original melody which in a) and b) takes full three bars, is finished in one and one fourth bar:

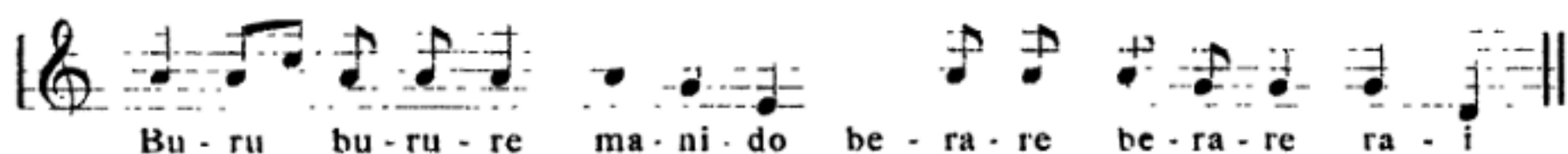


Whilst c) emphasizes more bar 1 and 2 of b) and c), d) lays more stress on bar 3 of the original melody.

The grace-note (♪) in c) is an illustration of what has been suggested on grace-notes above viz. that at times they seem to be some faint reminiscences of melodies or variations. The grace-note in c) has in bar 3 the time-value of a crotchet (♩).

It will be noticed, that bar 4, in itself already a condensed abbreviation of bar 1 and 2: has again been telescoped in bar 5 into: Just the contrary is the case with the last two notes in c): of bar 3 becomes in bar 5, but is drawn out again at the end into:

Nr. 7. The following song is to my mind one of the prettiest of the present collection of Munda melodies.



Rhythm. The composer of this pretty ditty uses again the simplest means possible viz. a crotchet (♩) and two quavers (♪♪) and arranges them in various groups in such a way, that a verry pleasing rhythm is obtained, even if we abstract from the melody as such altogether.

Paying attention to the rhythm only the song reads thus:

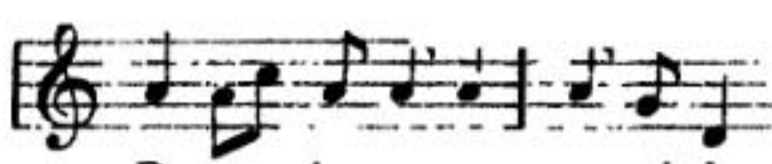


The first bar begins with a crotchet and two quavers (♩ ♪♪), in the second half of the same bar the order is inversed: two quavers and a crotchet (♪♪ ♩). By a mere change of these two groups of notes in bar 2 a beautiful contrast is obtained to bar 1.



Group 5 is the counterpart of group 4. Two crotchets form the conclusion as a kind of full stop in group 6.

Melody. In the melody two parts are easily distinguished, which coincide with the two parts of the underlying text and sense :

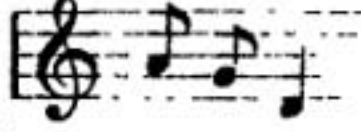
I.  II. 


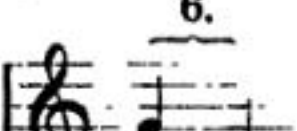
Bu-ru bu-ru-re ma-ni-do be-ra-re be-ra-re ra-i.

Part I consists of 3 groups of 3 notes each. In group 1 the melody rises in a minor third; in group 2 it rests on the same note; in group 3, in contrast to the first group, the melody falls in a fourth.

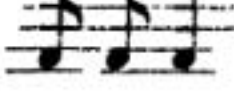
Part II. In group 4, parallel to group 1, the melody again ascends in a full third, but the whole "motive" of group 1 is a third lower in group 4. There is still another difference between group 1 and group 4 viz. the ascending movement takes place between the second and third note in group 1, but between the first and second note in group 4. The reason for it we shall see later on.

Group 3, with its characteristic intervals of a second and a fourth finds its equivalent in group 5 and 6 where the downward step of

group 3:  is divided and drawn out into two distinct steps: the first of which (group 5) emphasizes

 and  the interval of a second, the other (group 6)

the interval of a fourth in group 3.

Group 2:  with its 3 notes on the same pitch seems, at first sight, to have been omitted in the variation of part II. In reality however, group 2 has its counterpart also in part II, where even two

groups of three notes on the same pitch occur, viz.:  and 

be ra-re ra-i.

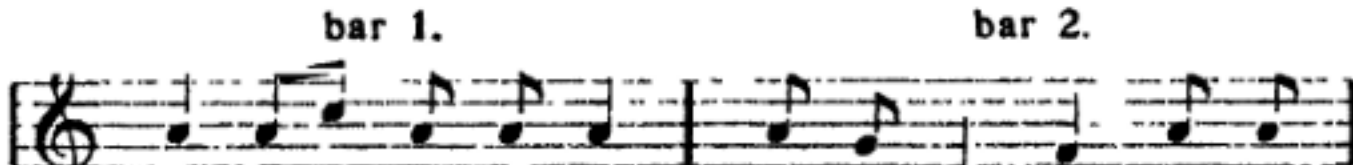
Although therefore group 1 and 3 of part I seem to receive preferential treatment in the variations of part II (cfr. the corresponding groups 4 and 5, 6), the central group of part I is not neglected. By repeating the 3 equal notes twice a kind of compensation is obtained and, at the same time, the central position is again secured. To allow for this manoeuvre the interval of the third in group 1 (between second and third note) had to be placed earlier in group 4 (between the first and second note).


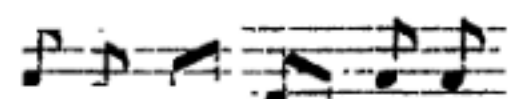
Of course, I do not mean to say the Munda-composer, who made this pretty song, was reflexively conscious of all the little artifices, he employed, but the very fact, that these contrivances are used in the song, reveals a keen sense and esteem for the beauty of symmetry, variation and contrast.


I do not even hesitate to say, that the Mundas have really a practical knowledge of *thematical* composition. I have touched upon this

point already above (cfr. song Nr. 3). This fact, however, was still more impressed on me, when I had occasion to hear their songs repeated to me by the Mundas themselves.

The younger generation, esp. in the christian villages do no longer dance and sing these song so frequently as their elders did. In consequence these songs are more and more forgotten. When I asked them, to sing to me the songs: Buru burure, they asked me, to sing the melody first myself, then they would recollect. I did so by means of *Fr. Hipp's* written notes and at once they were ready to repeat. But they did not repeat the melody as *Fr. Hipp* had written it down about 4 years before and as I had sang it to them. The general outlines of the melody were given correctly enough, but great was my surprise, when I heard the little variations nearly all of them introduced, one here, one there, into the original melody. That they should not remember the original tune correctly was, under the prevailing circumstances not astonishing. That they should fill up the vacancies from their own fancy was to be expected. But it is striking, that all the variations supplied by their memory or fancy should be "thematical"; for all the variations they added consisted of a small third, which they introduced in places, where the original melody had a crotchet or a quaver. I place some of these "modern" variations below under the original melody:

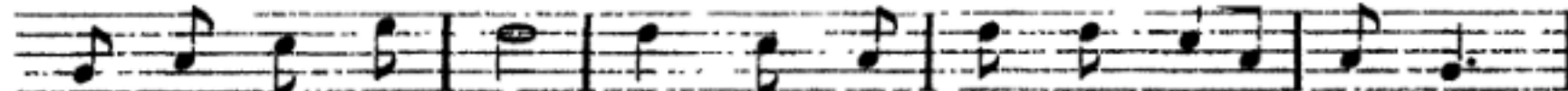
original melody:  bar 1. bar 2.


variation of bar 1: a)  variation of bar 2: 

b)  These variations, given on the spur

of the moment, show that the Mundas are quick to perceive the characteristic features of a melody, since all the variations take their shape and colour from the original motive or theme.

Nr. 8. I. Verse:

 Ga - ra ga - ra te lang - do - e bi - a - na boe - o.

 na ba - i lang - do - e bi - a - na - e boe - o - na.

II. Verse:

 Na - i na - i te do - ba do - e ti - pa - ra - e to - po

 ra ba - i do - ba - do - e ti - pa - ra to - po - ra bai.

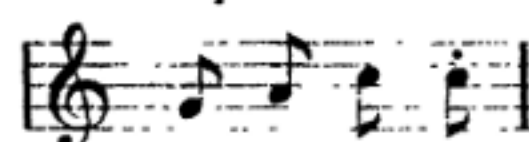
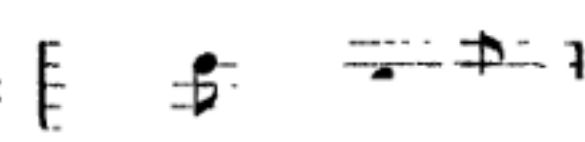
The melody is divided into 3 symmetrical parts:

1. 

2.  

3.  

The ascending melody of part 1 is inverted in the downward movement of part 2 and 3. In the second verse the inversion is exact:

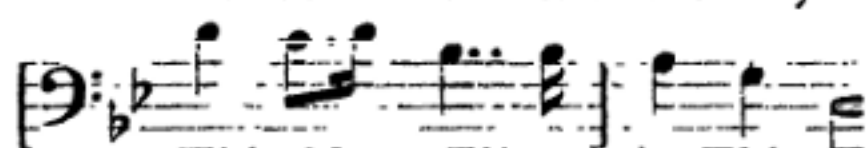
1.  2. inversion: 

The intervals of part 1 (viz. second. minor third, second) are simply written backwards in part 2 and correspond exactly, but in inverted order with the intervals of part 1, — a striking parallel to the inversion of melodies in classical European music.

Note. Compare for instance the opening bars in *Mendelssohn's* famous "Lobgesang" (hymn of praise). There the cornet Solo begins thus:



Two bars later the melody descends with inversed step:



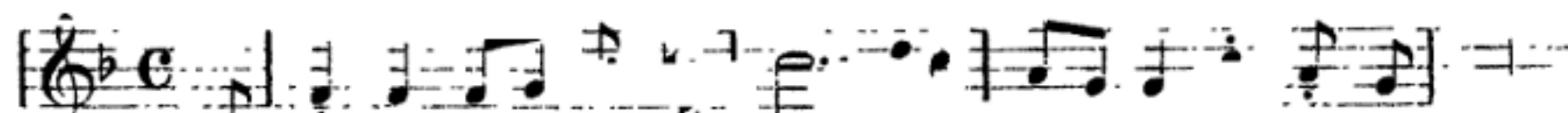
In the Chorus: "All ye that cried unto the Lord" the Tenor sings:

All ye that cried un - to the Lord di-stress and deep af - flic - tion.

Note rise and fall of the melody. The descent is brought about in two distinct steps.

To avoid repetition I place at once underneath the first line of song XV, which is sung at every Mundari marriage feast:


Ja - o - do - re min - ju - ra ja - o - do - re min - ju - ra

Which of the two melodies is more "classical"?

The melody rises in two bars; the descent, however, is completed only in three bars. Thus it is possible, to repeat the descending melody once more. The highest note (*re*) in bar 2, on which the melody rests for a full bar, retains in the following parts its full value. But to avoid monotony even in a melody, which comprises only 5 bars, two pairs of two quavers each and of the same note (*re*) are used in bar 3 and 4. The restlessness, thus introduced, by splitting up the

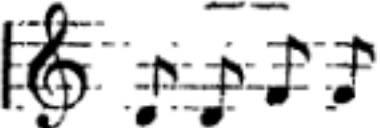
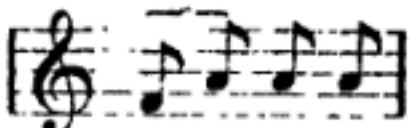
full note of bar 2 into pairs of quavers, is neatly counteracted by the repetition of bar 3 in bar 4. But even now the melody does not as yet come to rest in the tonica of bar 5. Taking up the first melody of bar 1 once more — this time only the third and fourth note of bar 1 — a kind of tension (*Spannung*) is obtained and the same time the 3rd. part, which by the way is only a repetition of the 2nd. part, is beautifully introduced and connected with the two preceeding parts. The melody, then, comes finally to rest in the thrice repeated tonica of the last bar. By these simple means a pretty little song is built up, symmetrical and uniform in construction, yet full of life and variation.

One sees almost the graceful birds skip and glide over the pools, as they fly along the riverside, so beautifully does the melody with its rise and fall, with the short rest at the highest note, imitate the up- and downwards curves of these lightwinged creatures.

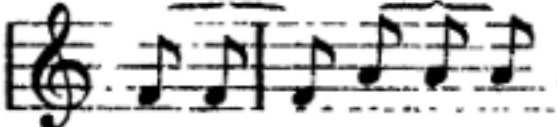
Nr. 9.



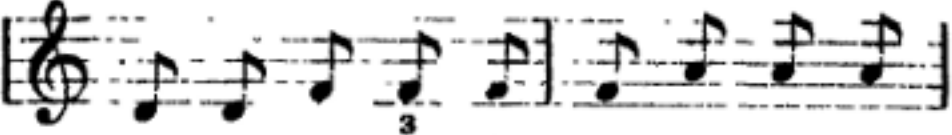
This song is somewhat related to Nr. 4 and 7. The interval of third, so dear to the ear of the Mundas, is thematically developed into a simple, symmetrical, pleasing melody. The interval of a third in the

first bar:  is repeated in the second bar: 

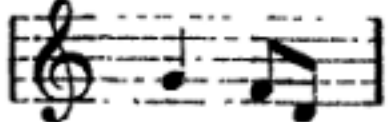
but is placed between the first and second quaver of the bar, not between the 2nd. and 3rd. quaver as in bar 1. The result of this little change is shown in a double group of three equal notes each on the

same pitch: . The Mundas seem to be aware of

these double groups of triplets. For several of them rendered the song

as follows:  changing the last two notes of the first bar also into triplets. For

the third quaver, thus added, a corresponding syllable was needed now in the text. The difficulty was promptly met by changing "jangal" into "jangala".

The third bar, with its typical interval of a third:  leads the melody back to the tonica.

The ascending movement of the melody took two complete bars; the melody returns to its starting point in a single bar (bar 3). To



or family in which the composer can allow himself greater liberty, because he is no longer tied down to the rigidly fixed steps or movements of the dances.

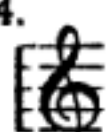
Nr. 11 is clearly divided into three symmetrical parts of five bars each:


1. 1. 2. 3. 4. 5.
Da ka da! ru - rung na la la - taing - do



2. 6. 7. 8. 9. 10.
da ka - u da! jim - bi - ri pi - ta la - taing - do




3. 11. 12. 13. 14. 15.
da ka - u da! ni - da la la - taing - do.


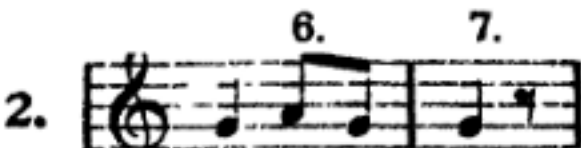
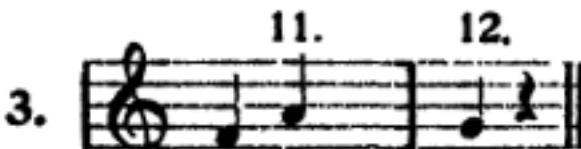
The melody of the first part shows the same construction as all the previous songs dealt with. The melody rises in the first two bars to a certain height (now a fifth), and returns then again to the tonica (bar 3); but the tonica, the first note in bar 4 is not a semibrevis () like the corresponding note in bar 2, but only a crotchet (). The melody, therefore, does not come to a rest in bar 4, but moves on

to the third: 

The grace-note between the 5th., and 6th. bar, which is heard very distinctly, proves clearly, that the initial melody: 

is still before the mind of the singer or composer. Thus part 1 is subdivided into 2 smaller parts, comprising the first two and the last three bars respectively. This division is retained in the 2nd. and 3rd. line and clearly marked by a rest (, ) in both cases. Hence the bars 6 and 7, and also bar 11 and 12 correspond to bar 1 and 2 in the first line, both rhythmically and melodically:

a) rhythm: 1.  2.  3. 

b) melody: 1.  2.  3. 

In a similar way the bars 8, 9, 10 and 13, 14, 15 correspond to the bars 3, 4, 5:

a) rhythm:



b) melody:



Rhythmically considered these three lines show great symmetry, sufficient variations, however, are introduced to avoid monotony. For instance the bars 8, 9, 10 are almost identical with the bars 13, 14, 15. But the last note in the 7th. bar, a quaver, has in part 3 been drawn into the following bar 13. Thus it retains its melodic value, but it has lost its place in the rhythm: ♪ is changed into ♪.

On the other hand, this strict adherence to rhythm and symmetry is counterbalanced by greater freedom of melody, especially in the first two bars of each line, with the result, that we have a "perfect little musical gem" before us.

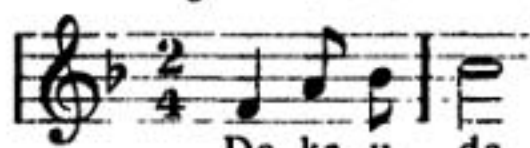
Closely related to Nr. 11 is Nr. 15. We shall do well therefore to analyse Nr. 15 at once after Nr. 11.

Nr. 15 belongs to group VI in *Fr. Hipp's* list of songs. It is a *Marriage song* which is sung by all the guests at the marriage-feast, often accompanied by the flute or the single-stringed *tuhila* or *tuila*.

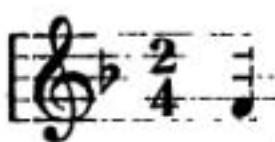
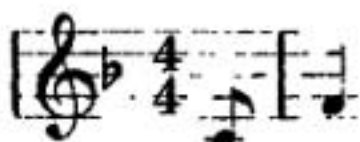


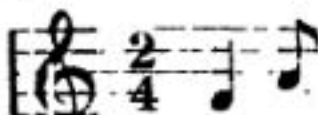
This song bristles with interesting problems and I am sorry, I did not hear this song myself from the mouth of the Munda minstrels. The melody coming straight from the living fountain with the usual train of grace-notes, little variations and alterations would doubtlessly have thrown much light on the subject. Even so, however, we recognise in

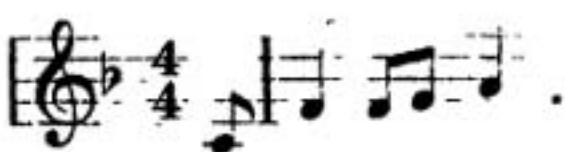

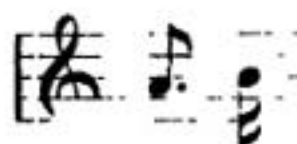
bar 1 of Nr. 15:  easily the two opening
Ja - o - do - re min - ju - ra

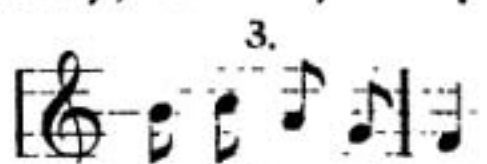
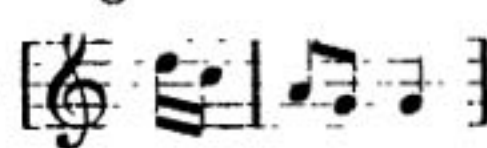
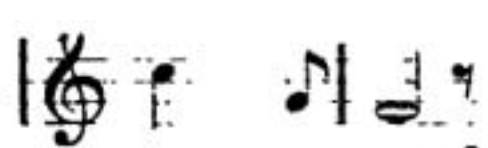
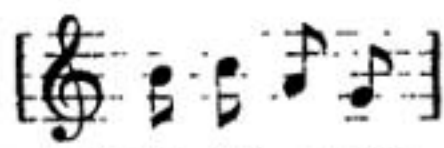
bars of Nr. 11:  But the *motive* of "Da kau da"
Da ka - u da

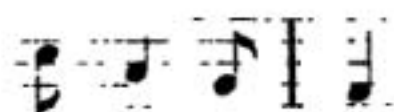
is drawn out. Nearly every note of the original melody in Nr. 11 has more or less double the time-value in Nr. 15. The $\frac{2}{4}$ time of Nr. 11 is changed into $\frac{4}{4}$ in Nr. 15, thus also time and space is gained to embellish and enliven the original air with little changes and touches. To begin with:

The first note of Nr. 11:  is changed into: 

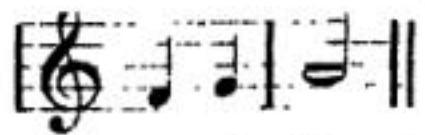
The interval of a third in Nr. 11:  is filled up in Nr. 15

with "transitory" notes:  .  of Nr. 11 becomes  in Nr. 15.

Then, in Nr. 11 the melody, in very simple movement returns to the tonica in the third bar:  . In Nr. 15 too, the melody returns again to the tonica, but the descent is made in two distinct steps:  and  — The first step is a variation of the first 4 notes in bar 3 of Nr. 11:  the second step imitates the last four of the same group of notes:

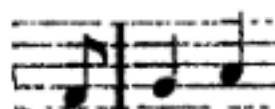


These little alterations give a gay, playful character to the melody and a pleasing, lighthearted step to the time of the song.

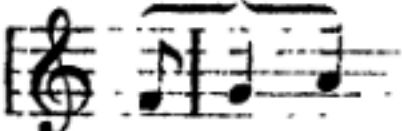
Also the following notes in Nr. 11:  are, with many and more elaborate variations, distinctly recognisable in the following two lines of Nr. 15:



Rhythmically stress is laid on the ascending parts of the melody:

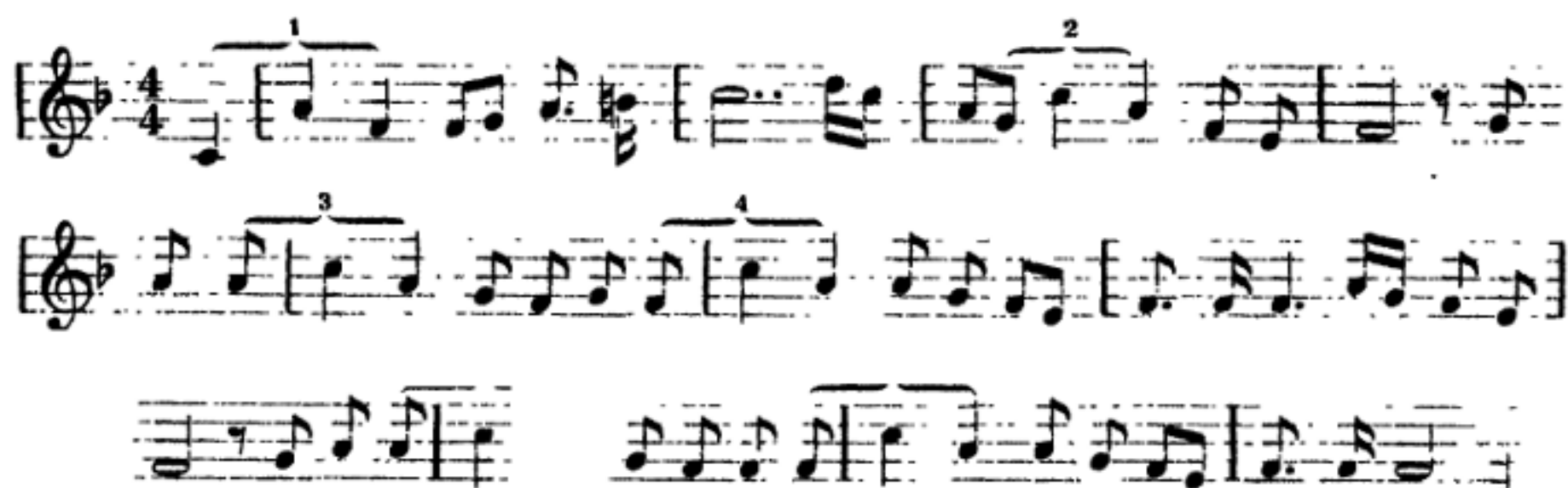
 by the use of two crotchets ($\frac{1}{2}$), whilst all the other

notes are quavers or semiquavers. This stress is still more emphasized by the fact, that the Mundas when rendering this melody, sing these

three notes:  with a stronger and louder voice than the rest. Thus this group of notes is well marked off from the rest and forms the central figure in the 2. and 3. line of the melody.

Part 3 repeats once more part 2 with some minor alterations.

There is still another point in Nr. 15, which claims our attention viz. the alternative notes, which *Fr. Hipp* has marked by dots. Taking into account these alternate readings only, the melody runs thus:



In this new version the composer evidently took a fancy to the descending minor third, which receives the place of honour both in melody and rhythm. Not less than 6 times does the melody repeat this typical minor third, which is brought out also quantitatively by the two crotchets, which bring order and discipline into the host of lightfooted quavers and semiquavers. Even a novice in music will be aware of it, if the melody is sung or played on an instrument.

But how is it, that this prominent interval of a third occupies five times the first two strokes in the bar, whilst once (cfr. $\underline{\quad}^2$) it comes in at the second and third stroke of the bar? The genesis of song Nr. 15, as I have explained it above, brings light also on this question. For if Nr. 15 is only a development of Nr. 11, then this interval of a third on the second and third place of the bar, is just at the place, where it should be viz.



In the third bar of Nr. 11 our interval of a third (quavers) occupies the second and third place of the bar, therefore also in the variation, which is obtained by changing the $\frac{2}{4}$ time into $\frac{4}{4}$ time.

As the ascending third is the characteristic interval of the first two bars of Nr. 11, thus the descending (inverted) third becomes the lea-

ding feature of the descending melody of Nr. 11 and of the second version of Nr. 15.

Nr. 12 and 13 (belonging to group IV *Durang Kahanies*: Stories with inserted songs).

Nr. 12.

Hi ju - pe hi ju - pe so so ke - ra ko

hi - ju - pe hi - ju - pe bir - jia bi - a - ra - ko

hi - ju - lem na - ua na - u - ki

ju - lem na - ua na

Nr. 13.

A - lo - pe jo - ma a - lo - pe jo - ma pun - di ni - si - ko!

a - lo - pe jo - ma a - lo - pe jo - ma ka bra ca - ru - ko!

doing ho ro - tan i cin - gri ba

ain - doing jun - gi - tan san - sum - da - ri da - li.

Nr. 12 and 13 stand in the same relation to each other as Nr. 11 and 15. Before comparing however Nr. 12 with 13 we must not lose sight of the close connection of Nr. 12 and 13 with the original melody of Nr. 11:

Da ka - u - da

-so ke - ra - ko.

A comparison of Nr. 12 with 13 is still more striking than is the case with Nr. 11 and 15, which we have compared above. Except a few alterations here and there, Nr. 13 is nothing else than Nr. 12, only the time is changed from $\frac{2}{4}$ into $\frac{4}{4}$; thus each note of Nr. 12 receives double its value in 13. A comparison of the two lines below proves the identity of both melodies:

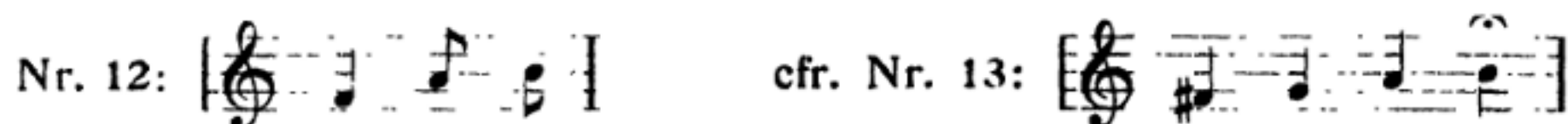
a) Nr. 12:

1. 2. 3.

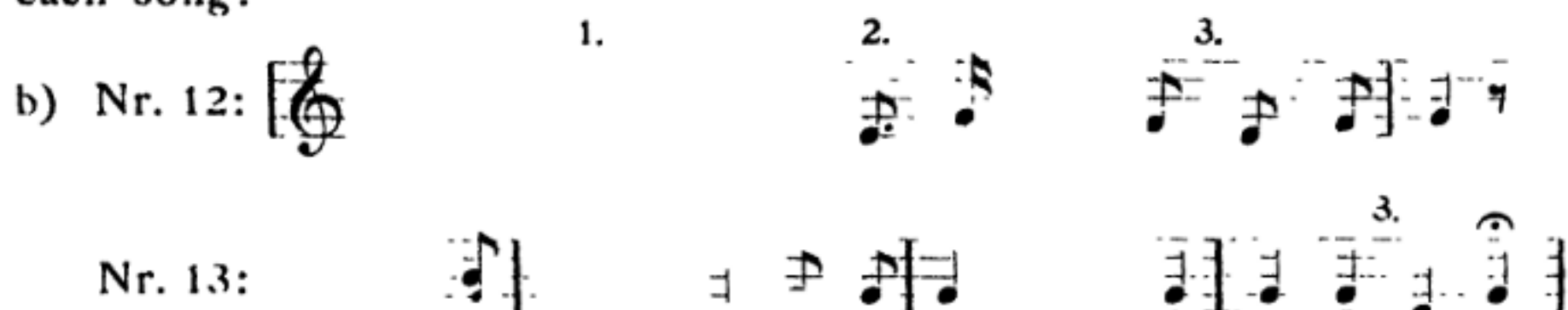
Nr. 13:

1. 2. 3.

The principle of doubling the timevalues of the notes in the original melody is strictly applied up to the last notes in the second bar of Nr. 13. From this point the principle is somewhat disturbed. But even in bar 3 a distinct parallel rise of melody (theme) is clearly perceptible:



What we have to think of this somewhat strange parallel, will be better seen later on. In the meanwhile I pass on to the second line of each song:

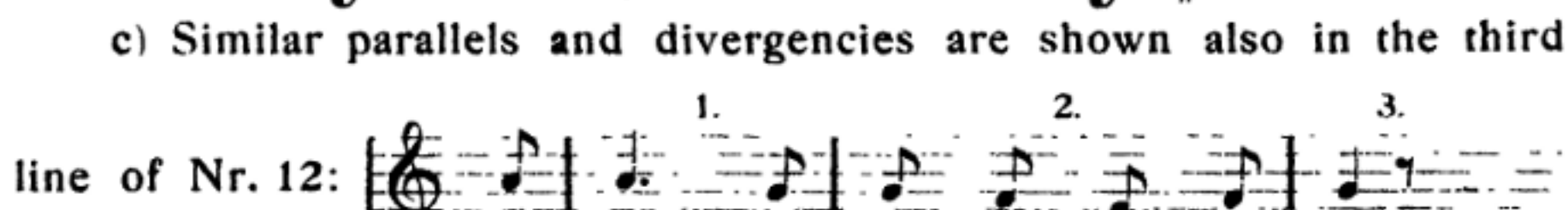
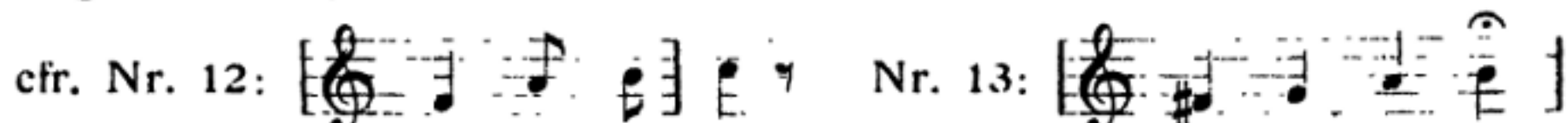


The alternative notes of *Fr. Hipp* make the parallel between these two lines still more perfect. The slight variations however in the third bar of Nr. 13 demand a short remark.

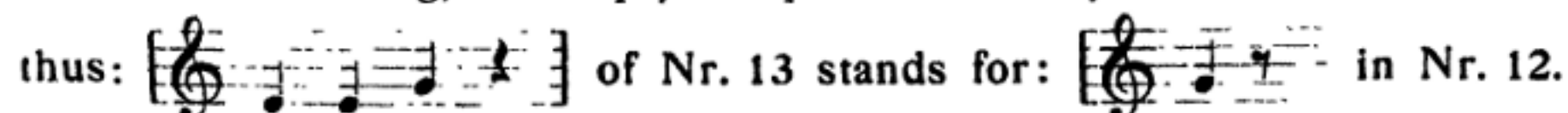
1. The notes with an accent, that is the first and third note in the bar, are the same.

2. The notes on unaccentuated places, that is on the second and fourth place of the bar, are different.

3. The original melody has an extra-note in a new bar, whilst the variation extends the last note of bar 3 by a "fermate" (◡). The same "fermate" is used already in the first line of the variation, whilst the original melody adds also in the first line an extra-note in a new bar:



The first bar of Nr. 13 shows again notes of exactly double the timevalue of the corresponding bar 1 in Nr. 12. The rest is a variation similar to the second line. The fermate (◡) at the end of the third line in Nr. 13 is missing, but amply compensated for by three notes in bar 3;



May we not similarly conclude, that also the fermate in the first and second line of Nr. 13 is used to compensate for the last notes in the

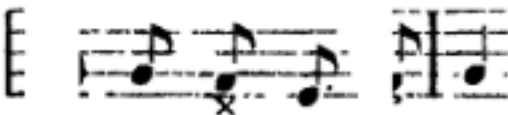

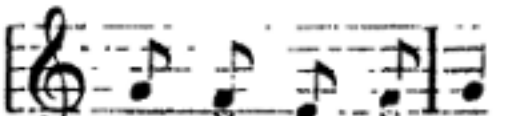

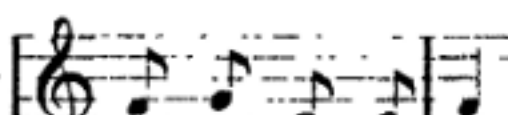
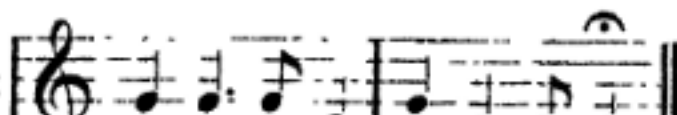
first and second line of Nr. 12, which otherwise have no corresponding note in the variation?

d) The last lines in both songs throw still further light on the relation between the two melodies:

Nr. 12: 

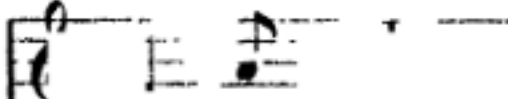
Nr. 13: 

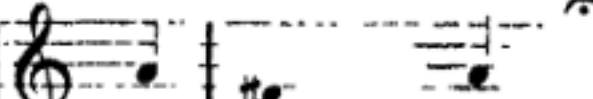
In bar 2. it will be noted, the notes of transition (x), which in the previous lines of the original melody filled up the interval of a third in the variations, are now left out, and the third, which occurs repeatedly in the variation, is placed also in the simple melody of Nr. 12:

Nr. 12:	Nr. 13:
2. line: 	cfr. 2. line: 
3. line: 	cfr. 3. line: 
last line: 	cfr. last line: 

The notes of "transition" are marked (x). The comparison shows, that the thirds in Nr. 13 correspond to the seconds and thirds of Nr. 12. The parallelism between the first (Nr. 12) and second (Nr. 13) melody is therefore so far complete.

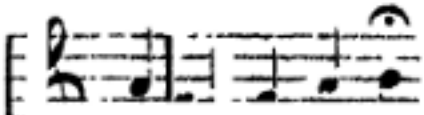
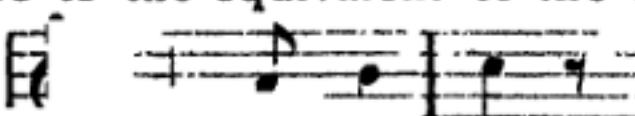
How shall we account for the third bars in the first line of each melody, which we left out above? I place them here once more:

Nr. 12: 

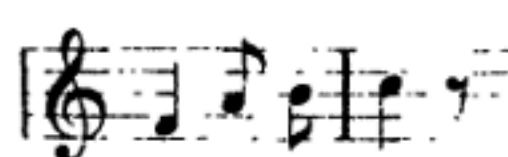
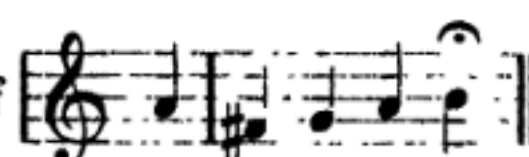
Nr. 13: 

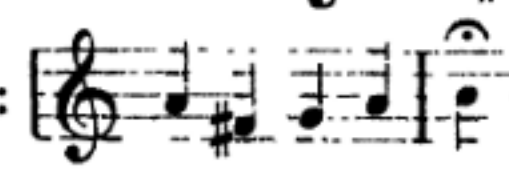
We have seen, with this single exception, the parallelism both of rhythm and melody of the two songs is almost perfect. Is this bar an exception?

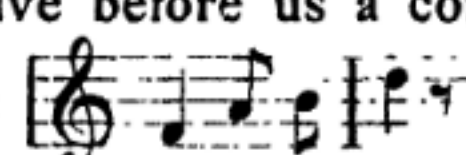
In *melody* the variation shows a marked upward movement, like the simpler original song. *Rhythmically* considered, the fermate of the variation suggests, that the timevalue of the last bars in the first and second line of Nr. 13 is greater than a single bar. (Cfr. what has been said of the missing fermate and its equivalent in the last bar of the third line in Nr. 13.)

May we not infer from these points of similarity, that  of Nr. 13 is the equivalent of the variation, somewhat corrupted it may be, for  in the original melody of Nr. 12?

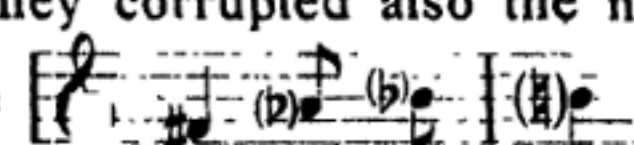
Several other reasons seem to point to this solution. In the first place I quote the remark, *Fr. Hipp* makes in his notes by way of explanation: "The words *hijupe soso kera-ko* are a command. When singing they get excited and consequently sing faster with the result, that the last syllable *ko* instead of becoming the first word in the new bar, seems to belong to the last but one". This is exactly, what may be the case with the corresponding bar of the variation. The excitement, and, in consequence of it, the faster time of the singers had the result, that the last note of the variation, instead of becoming the first note in the new bar, seems to belong to the last but one bar. The variation therefore of:

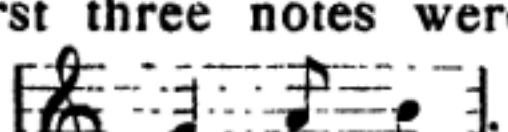
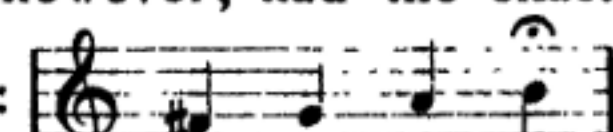
 instead of  should properly run


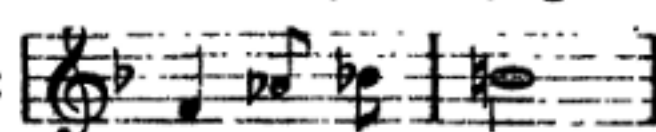
something like this: . This would clear up the rhythmical difficulty.

But what about the melody? If we have before us a corruption of the original variation, the correct reading of:  would be:



To get a clue from the Mundas, I made them sing first the whole of Nr. 12. When this song had been repeated several times, they sang Nr. 13 and repeated it several times. In every case, whether sung by individuals or by the whole crowd, the melodies were rendered exactly as *Fr. Hipp* has noted them down. After some time, I made several of them sing only the first line of both Nr. 12 and 13 alternately. Now they began to waver. Just at the critical (last) bar of each line. I had expected, they would correct Nr. 13 after the original melody of 12. Exactly the contrary happened. They corrupted also the first melody and changed it into something like 

The first three notes were very impure and all of them a little lower than . The last note however, had the exact pitch of the last note in the variation of Nr. 13:  After having repeated these two lines successively several times, there was scarcely any difference in melody perceptible between the first lines of Nr. 12 and 13.

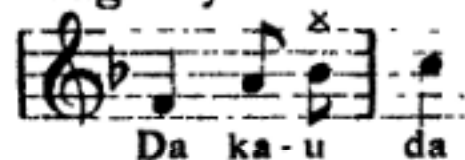
To correct the error again, I asked one of them to sing Nr. 11 "Da kau da." He began. after a short hesitation and then, to my great surprise, corrupted:  into: 
Da ka - u - da Da ka - u da

Only after I myself had repeated the opening bars of Nr. 11 several times, their ear was adjusted again and they sang the melody once more correctly. After that all the songs were sung again correctly, as noted by *Fr. Hipp*, and the corruption (?) of Nr. 13 adhered to with great obstinacy.

Personally I am inclined to see a solution on the following considerations. The songs of the *Durang Kahanies* were originally — since a very close relation between them cannot be denied — either parts of one composition or a cycle of melodies composed by one and the same gifted individual. These melodies had, if we abstract from the lyric moment, the aim to break the monotony of the storytelling. Since stories were more abundant than songs, the same melodies were placed between the single acts or “scenes” of other stories. Thus the original connection between melody and story, and also between the melodies themselves was loosened and broken up. Each melody was further developed according to its own individual character. This led naturally to another step, viz. the different melodies were no longer considered as parts of a melody written in one and the same key. The dominant note in each part became the *tonica*, and led to different keys.

Nr. 11 would lend itself admirably to such an evolution. The first line *Da ka-u da . . .* is written in F, the second in C (with G as “dominante”), the third line returns again to F. Now, if this song was divided into 3 parts, and each part again further developed, it was natural that the original relation of the second line with the first in Nr. 11 should be lost sight of. Separated from the rest, the second line of Nr. 11, and still more so its evolution in Nr. 12, makes the impression as if written originally in C with G as “dominante.” Nr. 12 is still more developed in Nr. 13. The change of $\frac{3}{4}$ into $\frac{4}{4}$ time brings the dominante G still more into prominence. Out of 15 notes in the first line of Nr. 13 G occurs 9 times! By this frequent repetition of G in such a short melody, this note becomes so deeply rooted in the ear, that the other notes also conform to the G-scale. Hence F sharp and B natural in the third bar of a melody (Nr. 12), which has its cradle in the F-key.

This transition was all the easier, because the characteristic note of the F-key in Nr. 11, viz. B flat was sung rather vaguely from the very beginning. *Fr. Hipp* remarks at this note of



“This note is something between natural and flat”.

As final reason for the corruption in Nr. 13 I would give: the preponderance of the note G in Nr. 13 led to a change from the F into the G-key.

In Ranchi I heard a European religious hymn rendered by a congregation of Mundas and Uraons. In that hymn the melody changes from the C-key into the F-key by resting a considerable time on the

Sept i. e. B flat. The aborigines found this step too difficult for them. The note they actually sang was neither B natural nor B flat, but something between both. Now the Sept in our European music has not that natural pitch i. e. that exact number of vibrations, which physical science demands from the purely scientific point of view, but it is fixed arbitrarily by the subjectiv taste of the European ear. The fact, that the aborigines of Chota-Nagpur find it impossible to render this arbitrary note suggests the question: Is the note actually substituted for it in this particular hymn and that which *Fr. Hipp* describes as something between Si (B) natural and Si (B) flat, occurring so often in their melodies, perhaps the pure or natural pitch, having that number of vibrations which physical science demands. In other words: Have the aborigines of Chota Nagpur, whose ear has not been spoiled by the peculiar European taste in this matter, kept the original pitch? As I had no means at my disposal to test the exact number of vibrations of the note substituted by them in this European melody for our sept I was unable to settle a question, which it would certainly be worth the while to examine closely and decide definitively.

Nr. 14.

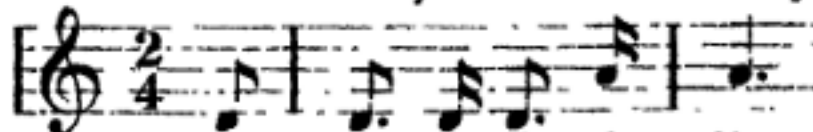
U re me - a niu lo - soe lo

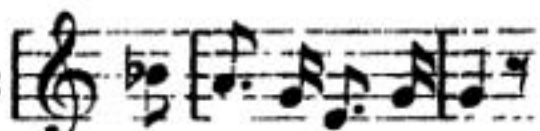
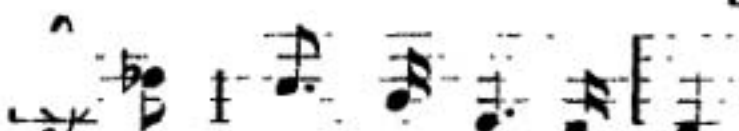
Ri - de - me - a ho - ro ho ro - go - ro ro - gor!

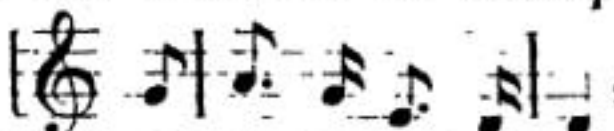

Ke ce - le - me - a a toe te - pe - le te - pel!


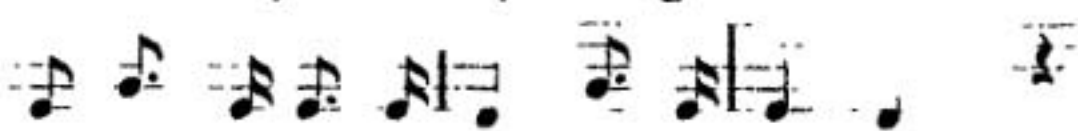
He ko ko

This pretty melody is altogether different from the preceeding ones, both melodically and thematically, although it is composed much on the same lines as the rest.

The song shows the usual rise and fall of melody. The melody rises in the first two bars to the fifth:  then descends again, but does not come to rest up to the last line. Three times the downward movement is commenced, but in each case the melody does not return to the tonica, but is lost in a "side-line".

The first attempt in the first line ends in the fourth:  instead of the tonica: . This second reading would bring the melody to rest in the tonica and the melody would be completed. Instead of it the fourth is brought in. Thus arises a kind of tension, which demands a solution and therefore a continuation of melody.

In the second line the descent is attempted once more and the tonica actually reached: , the melody, however, is not given sufficient time to come to rest, but diverted into a second below the tonica: . The triplets, moreover, add a new diversion of rhythm, which at once is taken up in the third line, and the melody is modified accordingly:

 After these playful variations the melody is finally brought to a successful close in the last line: 

The melody reminds us of a gay little boy, who dances along on his way home, but deviates from his straight course, here to the left, there to the right, where ever a beautiful flower or a pretty butterfly attracts his attention. The rhythm of this song, consisting chiefly of quavers and semiquavers, lengthened now and then by a dot or into a crotchet, and arranged in pairs or triplets, is especially pleasing to the ear.

Nr. 16.




This incantation offers an opportunity to make some remarks on harmony in Munda music. It is in fact the simplest of all harmonies viz. the tonica, third and fifth, but sounded not concomitantly, but successively. By quick and frequent repetition a similar pleasing effect on the ear is produced as is done in western music by harmonies.

Harmonies in the strict sense, that is several notes sounded together in consonance, seem to be unknown to the Mundas. To deny them however all sense for harmony would be wrong. Nearly all the melodies, analysed above, have this property, that the notes, which would form a harmony, when sung together (tonica, third, fifth) recur

more often than the rest — These notes have also the monopoly as it were of the more honorable, that is, the accentuated places in the bar. The grace-notes and especially the alternative notes are almost always chosen from their ranks. It seems the Mundas (and Hindus) delight in sounding these notes (tonica, third etc.) which form the elements of harmony, and they sing them with a louder and fuller voice, and give them also more time by using crotchets and even a semi-brevis, whilst they skip over the rest with a lighter foot. I am sure, the Munda (and still more the Hindu) must think the harmonies, where each note is surrounded as it were by all its kin and kindred, heavy and cumbersome. He is satisfied that the notes which lend themselves to harmonies, should make up the frame and background against which he paints the graceful creations of his muse.

The last two songs, which *Fr. Hipp* gives, can in my opinion scarcely be called Munda songs. They differ so much in every respect from the simple Mund-tunes, that I regard them rather as importations from their Hindu-neighbours.

Fr. Hoffmann confirms this opinion by the following statement: "These songs belong to a religious innovation taken from the hinduized aborigines, namely the so-called *Karam-cult* which has not found the approbation of all Mundas, but only such as live in the midst of Uraons and Sadans. Hence these songs are not sung in purely Mundari parts or very little sung by them. Even where they are sung by the Mundas they are so uncongenial to them, that they call them *hambal durang*, heavy or difficult songs."

I close my remarks, by repeating the words of *Fr. Hipp*: "Some of these songs are perfect little gems of music." One cannot but be surprised to find in the jungles of Chota Nagpur songs of such simplicity and natural beauty, such a keen sense for symmetry and proportion. I doubt very much, indeed, whether the average European is able to throw his musical inspirations into a garb as beautiful and pretty, as the Munda-composers have done.